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Fall Preview

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FASHION • BOOKS • RESTAURANTS • SPORTS • SHOPPING • PHOTOGRAPHY

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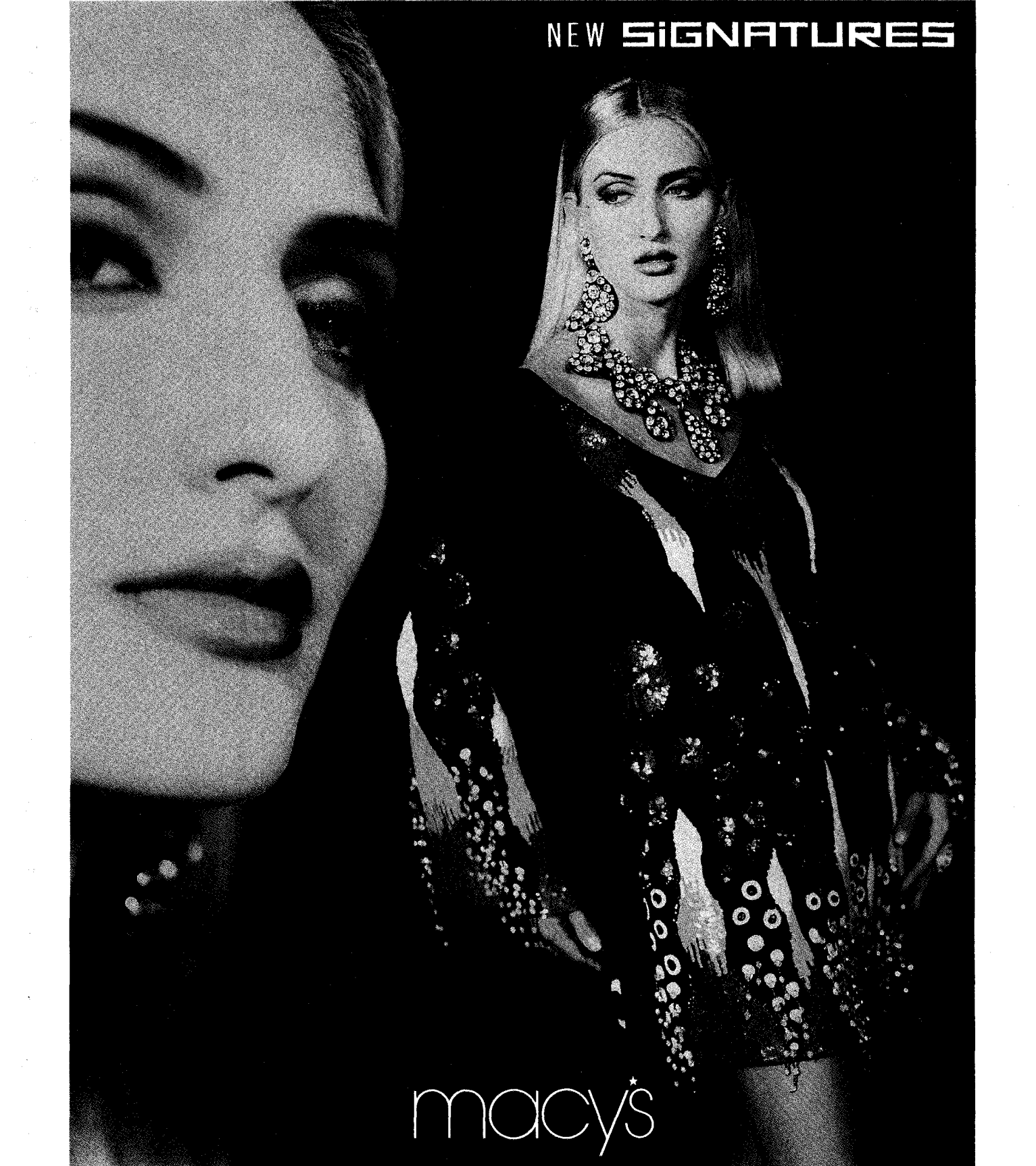
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FALL PREVIEW

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Pacino chops onions; Pfeiffer pours coffee. Barbra directs, stars, produces, etc. Julia Roberts aloft.

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Peter Herbst edited the profiles for this issue, with help from Deborah Harkins and Quita McMath. Tom Prince edited the listings.

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Cover: Photograph by Harry Benson. Styling by Michele Pietra; dress from Calvin Klein.

SEPTEMBER 23, 1991—VOL. 24, NO. 37. Second-class postage paid at New York, New York, and additional mailing offices. Editorial and business offices: 212-880-0700. POSTMASTER: Send address changes to New York, Box 54661, Boulder, Colorado 80322-4661. Subscription rates in the U.S. and possessions: 50 issues, \$39.98. For subscription assistance, write Joseph Oliver, New York Magazine, Subscription Department, Box 54661, Boulder, Colorado 80322-4661. Or call (800) 678-0900 or (212) 447-4749.



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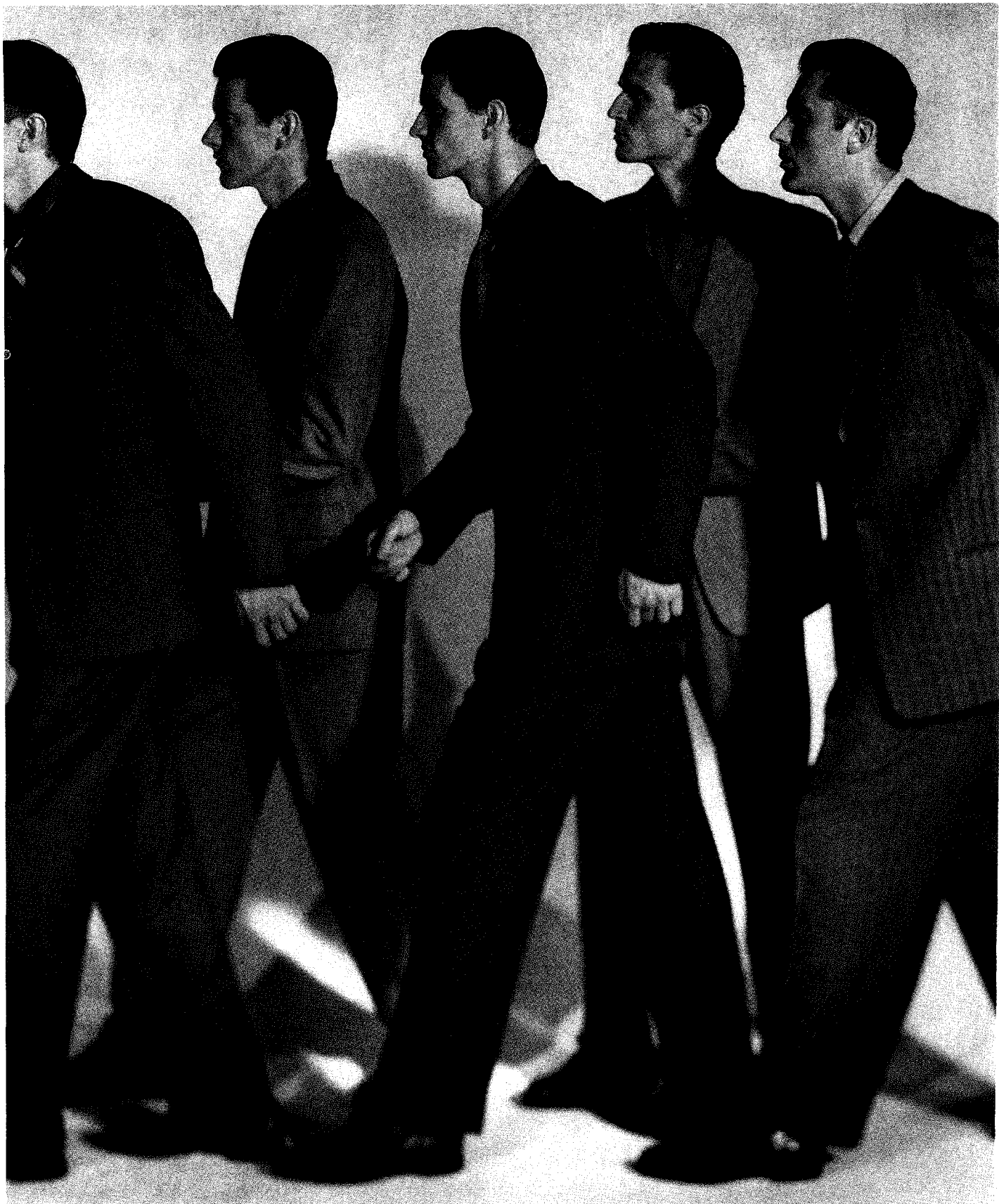
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LETTERS

Doctor J

"DOCTOR J" CLEARED UP AT LEAST ONE MYSTERY for me, an assistant professor at Columbia University: How in the world did such a person obtain tenure [by Eric Pooley, September 2]? Dr. Jeffries, Eric Pooley reports, was given tenure only one year after obtaining his Ph.D. as part of a deal whereby he was recruited to be chairman of the new black-studies department at City College. Is it any surprise, then, that this professor has almost no publications? Jeffries's explanation for his lack of scholarship, that his activities leave him little time for original scholarship or publication, is laughable. Unfortunately, his racist and hateful theories are not. One only hopes that City College and other academic institutions learn a lesson from the laughingstock that Jeffries has made of the City University system. Tenure should be earned, not given.

Name withheld
Manhattan

CAN'T DR. LEONARD JEFFRIES'S NEW FOLLOWERS see that his opinions and remarks come from a perverted sense of outrage, stemming from self-hatred? This public servant and educator should look within himself to better his lot and those of the young, impressionable minds he teaches. He should raise the consciousness of all African-Americans toward dignity and pride, civility and understanding. Instead, Jeffries exploits their emotions, time, and mental health by catering to racial division among people, which in turn creates disharmony and hatred. Intellectual goons who pander to the few cannot rewrite history—they create it. Why look for enemies like the Jews, Italians, and other whites when the real enemy is lack of education? Education is based on inculcating truths and respect for learning.

Bruce Smith
Manhattan

IF A PROFESSOR AT CUNY HAD TOUCHED ONE of his students in a sexual way, he would no doubt be out the door—tenure or no tenure—and rightly so. Dr. Leonard Jeffries is raping the minds of innocent and impressionable students, infecting them with the virus of race hatred, and yet we

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taxpayers are told that he cannot be dismissed. There's something wrong here. The radio station WNYC performed a valuable service recently by broadcasting the infamous Jeffries speech in full. I listened to it, and if I had lingering doubts as to his sanity, they were dispelled. This is a sick man. The asylums are full of formerly brilliant and educated people who have snapped. Some of them think they're Napoleon. As Eric Pooley shows in his piece, the speech was full of distortions. A lot of people I know are talking about what they can do to show their displeasure with Jeffries, with City College, and with Thomas Sobol, who is generally considered a fool for having placed him in a position to do harm to the students. It may come as no surprise that in their frustration, many are planning to withhold their New York State taxes. To show you the climate of fear that has been created in our city, I am afraid to sign this letter for fear that I'll be pestered or worse by "activists."

Name withheld
 Manhattan

Temple Tantrum

IN AN AUGUST 12 "INTELLIGENCER" ITEM entitled "Rabbi Run: Racing Against Ronnie," I was astonished to read the comment made by Rabbi Leonard Guttman's spokeswoman, "... and he doesn't look at all like what you'd expect a rabbi to look like." Talk about promoting stereotypes!

Sue Gering
 Brookville, N.Y.

Farewell to Arms

I AM AN EMPLOYMENT SPECIALIST WITH THE Fortune Society. We service ex-offenders and individuals with serious drug histories. An hour before I read Eric Pooley's article "Kids With Guns" [August 5], I had lunch with a twenty-year-old co-worker who had gone to prison for two and a half years for a repeated gun-possession charge but is now on his way to the University of Chicago. He agreed with Pooley's sources that "you've got to go with it to grow with it" if you want to live to be seventeen. Mainstream America—white and black—cannot possibly understand this. A representative from Partnership for a Drug-Free America came to Fortune last week to discuss a new campaign targeting inner-city youths. She had no idea that its ad "Snake" feeds into mainstream fears about black American males. The commercial begins with a black teenager trying to sell drugs to another youth. Eventually, the dealer turns into a snake. By dehumanizing the black teenager, the ad gives the message that we can disregard his suffering because snakes deserve to die. I am African-American, and I grew up in Connecticut. I always had choices and avenues to pursue. What struck me about Pooley's article is that



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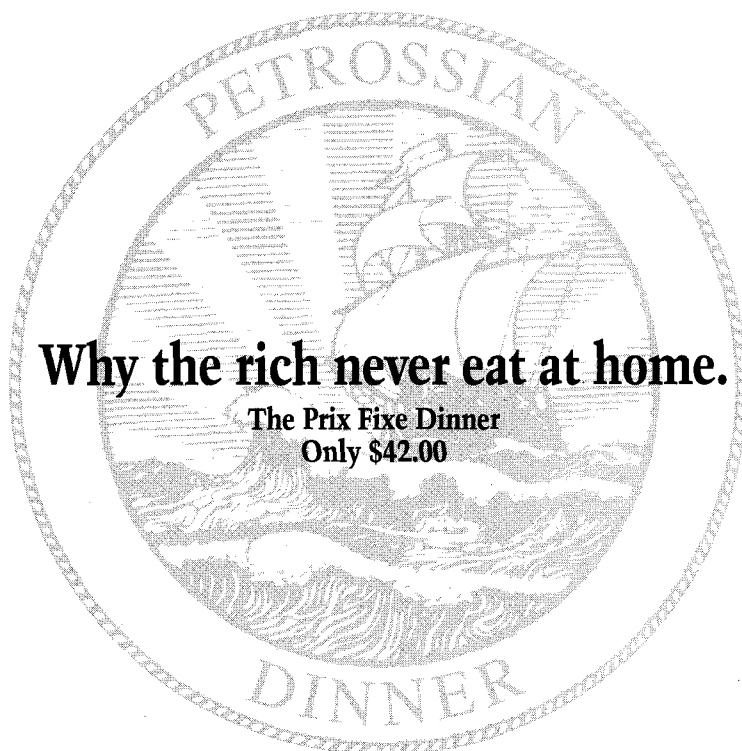
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these kids see no way out and no immediate means of survival except to arm themselves. Going to prison bought my friend time to think and get support in finding alternatives to guns. Children today do not think in terms of alternatives. Decisions are made based upon their own limited experiences. People need to understand the plight of inner-city youths, but more important, inner-city youths need to understand their own plight. I only hope a few of these children read Pooley's article. We can do nothing without their own understanding of the problem.

Tanya V. Little
Manhattan

A FEW WEEKS AGO, WHEN YOUR COVER FEATURED a woman with a gun, I was outraged at the article's implication as to just what a long way we've come, baby ["Killer Women," by Julie Baumgold, July 29]. The following week, your cover story was "Kids With Guns." Society has taken nature and humanity away from young people. The media mostly give back coverage of aberrant behavior, violent sex, and soap operas. As the values of life are learned by imitation, think what we've given these children to imitate. No one should be surprised by children with guns, who are babies with no real desire to live.

A. Rutledge
Tappan, N.Y.

Just Between Friends

IT WAS WITH EXCITEMENT AND REGRET THAT I read Dinitia Smith's story on Ward Just ["Just So," August 19]. I have been an admirer of his for years, yet after finishing Smith's piece, I felt ambivalent about this overdue recognition. Reading Ward Just was like being a member of an exclusive club. It was a special feeling to know about a writer most people were unaware of.

Gary Weinman
Briarwood, N.Y.

The Last Word

IN HIS EXCELLENT COVER STORY ON JERZY Kosinski ["The Haunted Bird," July 15], John Taylor twice quoted from my interview with Kosinski, published in Toronto's *Globe and Mail* shortly after his tragic death. I don't know why Kosinski agreed to give me an interview less than three days before his suicide, but whatever the reason, I feel a deep responsibility to publish most of what, in a sense, was his last testament. We had a marvelous two-hour taped conversation. Here are some of his comments:

Regarding *Reds*, he admitted, "Acting is totally foreign to me. I say what I want. I'm free. I can't repeat what somebody asks me to repeat. I could not read from a prepared script, so we did many takes and each take was different text, which I improvised, trying only to stick to the essence of the scene. At one point, the script

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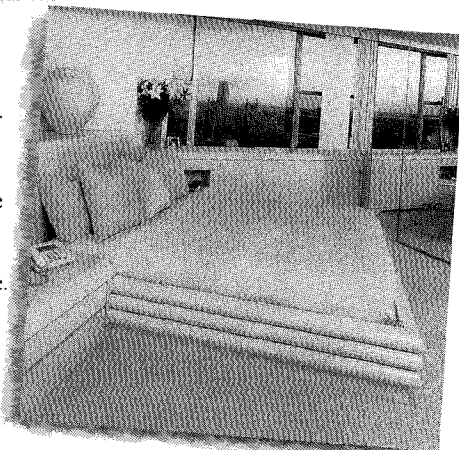
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girl said she thought I was doing a scene too angrily, and I collapsed. I'm not an actor, and criticism paralyzed me. Warren was so angry he kicked the girl off the set and told me to do it even more angrily. It was fun to do *Reds* as a new experience. It was a childhood I never had, as if I was revisiting a childhood I should have had."

Much has been made of Kosinski's night prowls to sex clubs. I asked if he ever participated. He smiled enigmatically. "If I had been in a monastery, would you ask me if I had any relationship with the monks? Possibly yes, possibly no. I go to any institution of public learning. A sex club is probably the most public of places."

Kosinski was frank about his vanity. He said, "I cultivate my vanity, no doubt about it. I play polo in white britches because they look better than jeans. I cultivate my image of myself, not for others to admire but for myself. I have to admire myself so that I can admire the life that runs in me. I have to say to myself, 'Kosinski, thanks for being alive.' It's a form of prayer."

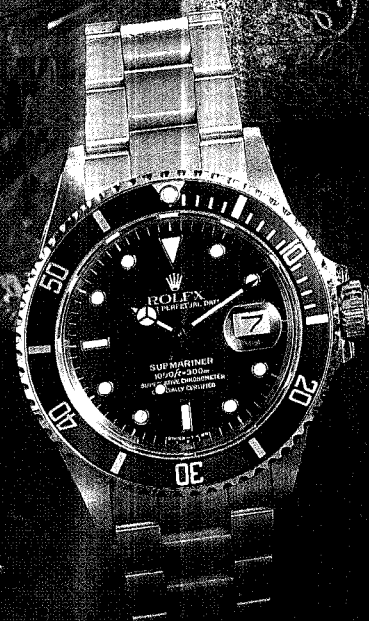
Polo, the subject of his novel *Passion Play*, was "an extraordinary release, a reinforcement of masculinity. On horseback, I see myself as a potentially far more dramatic figure than I actually am. It's the only activity which fills me with such physical joy and mental relaxation to the point where I can contemplate. I could do it forever." He paused and added softly, "But I can't now because I'm physically impaired. . . . I'm bored with myself. I don't want to repeat myself in any way. I don't want to write the way I used to. I don't want anymore to write a novel. It's too long to write and too long to publish. . . . I invent myself and reinvent myself. There are days when I see myself as a profoundly heroic figure, and there are days when I see myself as a decrepit figure about to die. I'm not willing to accept aging readily. I inherited my heart trouble, and I resent it. I resent that I cannot keep my head independent of my body. I'm not afraid to die, not at all. It's something I take for granted." But, he maintained, "it is not me who is depressed; it is a depression caused by the drugs I have to take for my heart. It's the medically created self versus the spiritual self. I am a Jew, and Jews celebrate life, not death."

I hadn't brought a Kosinski book with me. He wrote a small note for me to paste in one of his novels. It read, "With hope of future encounters." That was not to be. I and all those who knew him are the poorer for it.

Pearl Sheffy Gefen
Toronto, Canada

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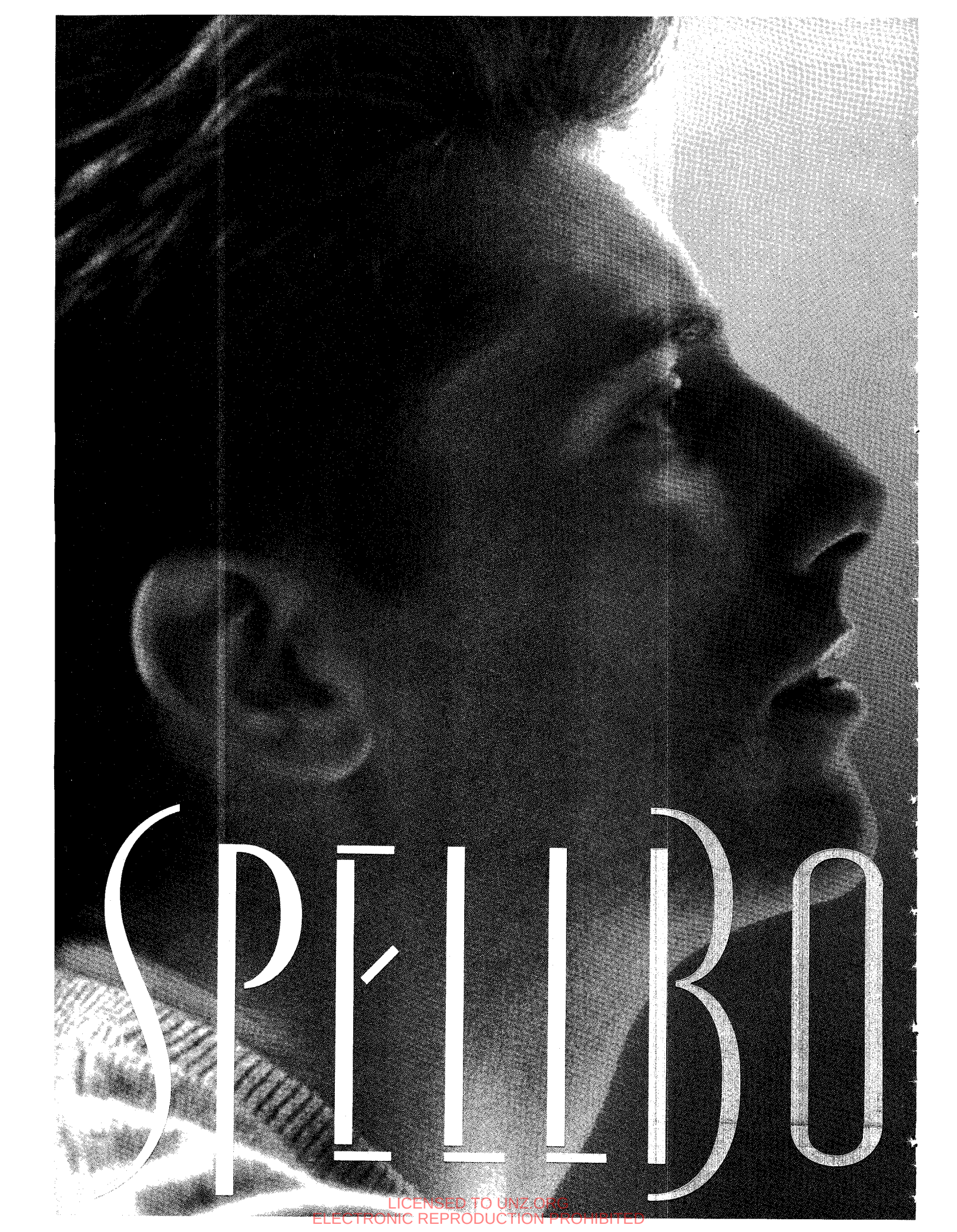
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HISSING HIZZONER...SALARY SECRECY...THE RIGHT ONE, BABY, UH-HUH?...TIME'S WEB

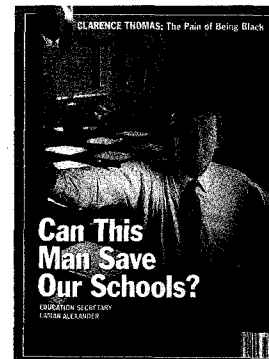

THE KOCH STATUE



ELAINE GARZARELLI



MICHAEL OVITZ



THE TIME COVER

KOCH'S STATUE IN THE PINK

A statue depicting a family of five—the first in the city dedicated in honor of Ed Koch—went up two weeks ago and brought a swift reaction from one of the former mayor's detractors. Within a few hours of being erected, the artwork had already been defaced.

The vandal covered Koch's name, which is inscribed on the base, with a swath of pink paint. "It went up on August 29, and that evening someone sprayed out [his] name," says Stewart Desmond, a spokesman for the city Parks Department. The statue was donated to the city by the family of late sculptor Chaim Gross. "The next day, we scrubbed off the graffiti," says Desmond. "It's been fine since."

WALL STREET WHIZ A MEEK MONEYBAGS?

Hot-stock picker Elaine Garzarelli wants people to know how successful she is but not how much she makes.

The market analyst, who called the 500-plus drop in the Dow in 1987, liked a *Working*

Woman cover story on her so much that she had it reproduced and sent to her 6,000 clients—but only after having the reference to her \$1.5-million annual income deleted. When *Working Woman* got wind of what she'd done, the magazine's lawyers fired off a letter telling her to stop.

"She had even asked the writer, Susan Antilla, for permission to delete the figure," says a source. "Susan said she didn't think that would be appropriate. But Garzarelli went ahead and did it. She had the story retypeset so you couldn't tell that it had been edited." Says Garzarelli, "I have no comment. 'Bye.'"

OVITZ DOESN'T TAKE A PEPSI CHALLENGE

Mike Ovitz didn't sign up Coca-Cola just for the taste of it. Sources close to PepsiCo say the powerful head of Creative Artists Agency began talks with Coke only after negotiations to represent rival PepsiCo fell apart.

"It would have been a complicated deal," says one source, "since Ovitz already represents some people who pitch for Pepsi. Talks kept stalling, then finally fell apart." A source close to CAA, however, calls the story "sour grapes." The

TIME CAUGHT CHEATING ON SCHOOLS COVER

The country's schools are a mess, according to last week's *Time*, but not bad enough for the purposes of the magazine's cover. Some media insiders are complaining that the picture of Education Secretary Lamar Alexander posing outside a decrepit classroom was staged.

To make the abandoned Alexandria, Virginia, schoolroom look even bleaker, lensman Gregory Heisler had the place sprayed with fake cobwebs. Heisler isn't a stranger to controversy: The White House was upset about a photograph for *Time*'s 1990 "Man of the Year" issue that was, in fact, a double exposure of George Bush, upbeat on one side and downcast on the other.

"We would not alter or knowingly deceive our readers on a news photograph," says a *Time* spokesman. "But this was a portrait. . . . We used techniques in taking this picture that portrait and fashion photographers have used for years."

deal in which Ovitz will advise Coke in its worldwide marketing plans has surprised many in the industry. Some have called it a coup for Ovitz, who is expanding his horizons beyond Hollywood; others say it presents potential conflicts, since Ovitz represents stars like Janet Jackson, who is said to be negotiating to do ads for Coke.

A spokesman for Ovitz denies the story, and a spokesman for Pepsi wouldn't comment.

ANDY'S FORMER DIGS MAY HAWK HIDES

Andy Warhol's East 66th Street townhouse, off-limits to

all but a few of the late artist's closest friends, will one day be open for business. The new owners, who bought the building in March for \$3 million, are planning to open a fur showroom on the first floor.

"The husband is a Spanish skin dealer, and his wife, Elena Benarroch, used to have a small shop at 64th and Madison, which closed last winter," says a source.

Former Warhol confidants are shocked by the possibility. "That's outrageous," said one. "Andy would be rolling in his grave." Warhol did own two fur jackets, "but he never wore them outside. He had a lot of disdain for people wearing fur coats, and became very anti-fur

ASSOCIATE EDITOR:
DEGEN PENER

FUR TO FLY AT WARHOL'S HOUSE?...LAISSEZ-FAIRE AT YSL...WHERE THERE'S SMOKE

toward the end of his life."

Says a spokeswoman for Benarroch, "The painters should be finished by November."

PENNEY BURNS DOLLARS AT YSL

Does *Self* editor Alexandra Penney have a clothing allowance from parent company Condé Nast? That's what staffers were wondering after the author of *How to Make Love to a Man* spent more than \$18,000 at Yves Saint Laurent last month. A few top editors at the company are said to get a large clothing allowance, but many think that Penney—who was brought in to head up the magazine in 1989—is not among them.

The fourteen items include a \$3,621 embroidered jacket and a \$1,942 red taffeta skirt. They were bought at a slight discount, but a YSL saleswoman wouldn't say if Penney is regularly given a deal. When asked if the \$18,047.75 expense was, as some suspect, half of her annual clothing allowance, Penney would say only, "I have bought lots and lots of things at Yves Saint Laurent." She says she isn't aware of any discount, but called back saying, "I just thought that you, as a good and diligent reporter, should know that I went back and bought more stuff, [including] a red silk coat with fur lining."

RIPLEY HOES A TOBACCO ROAD

Author Alexandra Ripley has irked some *Gone With the Wind* purists by writing a sequel, *Scarlett*, and anti-smoking activists may be the next group she offends.

Warner Books has signed a two-book contract with the writer, and the first novel will deal sympathetically with tobacco barons in the South, says an insider. Another source says some cigarette companies are hoping to help promote the book.

Ripley's agent, Robert Gottlieb, says he "wouldn't characterize" the book as pro or con tobacco. "It's simply going to be a historical novel told in a sagalike way," Gottlieb says. He confirms that Ripley herself is an avid smoker, adding, "And she's proud of it."

JONG HAS NO FEAR OF SPELLING

Erica Jong, whose dismal experience trying to get *Fear of Flying* made into a movie was chronicled in Julia Phillips's *You'll Never Eat Lunch in This Town Again*, is taking another shot at Hollywood. A source says Jong has signed a deal with producer Aaron Spelling to develop a series for ABC. Titled *The Woman's*

WHY THEY HATE GERALDO IN NEW JERSEY

Geraldo Rivera, whose recently published tell-all autobiography is angering his former lovers, isn't making many friends in his Monmouth County hometown, either. Last Christmas Eve, the talk-show host paid a visit to a local bar and asked the bartender to turn on the television so he could see his program. "He started talking about how fabulous it was," says one regular. "He was pointing at the screen and saying, 'Look at me here, and look at the child's reaction.' He was wearing this hat and said, 'Put this on the cash register so everyone knows I was here, and tell them where you got it.'" The experience apparently left a bitter taste in the mouths of locals. Just recently, Rivera was back. Says the regular, "He was snapping his fingers for service. The waitress came over and said, 'I'll be right with you, Arsenio.'"

Says Rivera, "First, I'm more frequently confused with Oprah than Arsenio, and second, this story never happened."

Group, it will be a "bittersweet comedy-drama," says the source.

Jong also has two books coming from HarperCollins, says the source: *Becoming Light*, a collection of poetry, and *2040*, a novel. Of her new venture, Jong said, "When I wrote *Fear of Flying*, the entertainment business was so solidly male-dominated that it was impossible to anticipate accurate adaptations of my work. Now the atmosphere has changed. . . . Perhaps the world or, more accurately, show business was not ready for them. Until now."

A DROPOUT IN THE PAM RACE

One would-be Pamela Harriman biographer has dropped

out of the running. *People* writer Khoi Nguyen, who says he has been working for a year on a book about the colorful Washington insider, has abandoned the project. A spokeswoman for Little, Brown, which had agreed to publish the book, says Nguyen reached a "mutual" decision with the company.

Several books about Harriman are expected soon, including one by William Paley biographer Sally Bedell Smith and an autobiography by Harriman herself. "To be very frank, a book on Pamela, regardless of how wonderfully it's crafted, would still be 'high gutter,'" says Nguyen, who adds that he is talking with publishers about writing books on the Bass brothers of Texas and Vietnamese leader Ho Chi Minh.



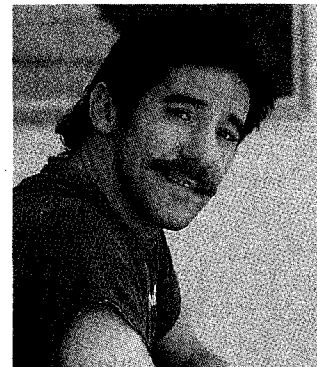
ALEXANDRA PENNEY



ERICA JONG



PAMELA HARRIMAN



GERALDO RIVERA



RALPH LAUREN AT 72ND STREET

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FIELD OF FLAKES

THE DEMOCRATS FINALLY GET GOING

"LOT OF FOOTBALL GAMES TONIGHT?" IOWA senator Tom Harkin asked his local coordinator as soon as he got off the plane in Sioux City. Harkin was joining several fellow Democratic candidates for their first dog-and-pony show of the presidential season and was curious about the *real* competition. Iowa is located in America, and in America, Friday night is when they play high-school football, a sport considered more interesting than presidential politics by many civilians.

"Yeah, Senator, lot of games," the young aide replied. "But you're not gonna believe this. They've sold 500 tickets to this thing."

A throng, verily. And ravenous for red-meat Democratic Party rhetoric. Apparently, most of the locals hadn't heard the conventional wisdom—that the Democrats have given up on 1992—or were willing to ignore it in order to boost the local economy. As it happened, they got their money's worth. The current crop of Democrats may or may not have much chance to win the White House next year, but they're far more interesting, and entertaining, than the dwarfs of yore.

"This is an intellectually fascinating group of people," said Paul Tsongas of Massachusetts, who will not be the next president of the United States but is one of the more estimable, and decent, humans to attempt this circus in recent years. "They're freethinkers, not tied to ideologies."

Indeed, several of them—former governor Jerry Brown of California comes to mind—are in desperate need of being tied to some stationary object, lest they drift away. But no matter: The 1992 Democrats will differ from the classes of 1988 and 1984 in several significant aspects. Since every last one of them is a long shot, there is no need to be coy or cautious or "politic," a tendency that further miniaturized the 1988 dwarfs (with the exceptions of Jesse Jackson and Bruce Babbitt), who labored under the delusion that one of them might win.

Also, conscientious objectors need not apply: The lay-down-and-die performance of Michael Dukakis in the 1988 general election is the specter haunting this primary season. The party faithful want a fighter this time, and even moderates like Bill Clinton of Arkansas and Tsongas engage in gleeful, on-target Bush-bashing.

For the first time since 1976, the Democrats seem to have figured out what's

wrong with the Republicans. Harkin and Clinton are the best Democratic stump speakers to run for president in a generation (with the exception of Jesse Jackson)—and Bob Kerrey of Nebraska, expected to join the fray next week, is said to be no slouch himself.

Harkin, 51, has set the campaign's defiant early tone. He is probably more orator than leader, a hot, dry prairie populist gust, a figment of Woody Guthrie's imagination—certainly, he's a visitation from an-

about safety nets—you know, a net is something you fall down into. Democrats have always talked about ladders, ladders of opportunity."

This is powerful stuff, not far from Bill Clinton's notion of "reciprocal responsibility," which offers traditional liberal social programs—like college loans, job training and welfare—but demands public service (from students) or responsible parental behavior, in return. Indeed, Harkin and Clinton—bookend candidates, repre-



NOTHING TO LOSE: (Left to right) Tsongas, Harkin, and Clinton in Iowa.

other (pre-blow-dry, political-consultant, dwarf-ridden) era. Harkin regularly blasts the rich, the president (whom he calls George . . . Herbert . . . Walker . . . Bush), and "trickle-down economics," which he compares—in something of a stretch—to communism, "two economic systems that benefited a very thin sliver of the privileged at the top of society. Both belong on the dustheap of history."

Less expected and more moving, though, is Harkin's embrace of what he calls—in another stretch—"traditional Democratic values . . . [like] hard work, responsibility, frugality. . . ." He talks about the time his dad—a coal miner who suffered from black-lung disease—took him to visit a building he'd helped build with Franklin Roosevelt's Works Progress Administration. "He was proud of that building . . . but you know," Harkin adds, "I've never had anyone show me the stub of their welfare check and tell me how proud they were. . . . The Republicans say we built the welfare state. They're wrong. . . . They're the ones who talk

sentatives of the Democrats' two competing wings (and, perhaps, their past and future)—struck remarkably similar themes in Sioux City. Both blasted Bush's inattention to domestic policy, both talked about economic stagnation, America's declining standard of living, and the fact—as Harkin put it—that "I knew if I worked hard, I could have a better life than my parents. . . . This is the first generation of young people in the history of this country who can't expect the same."

There will, no doubt, be differences between the two down the road. Harkin has been an unabashed peacenik since the Vietnam era, an opponent of American foreign policy from Central America to Libya to Iraq. Clinton, who also opposed Vietnam, favored the Gulf War and will be more of a centrist on foreign policy.

Harkin also is likely to side, reflexively, with the Democrats' deadlly interest groups, especially organized labor. He says Democrats "have nothing to be ashamed of" and defends the litany of Democratic programs from Social Securi-

ty to civil rights to Jimmy Carter's energy policy. Clinton is more willing to admit that the party has lost touch with the American people: "I heard a psychiatrist say," he said in Sioux City, "that one definition of insanity is doing the same thing over and over again and expecting a different result."

Clinton has a difficult problem in the early going, one of self-definition. Harkin can say, unabashedly, "I'm a liberal." The Arkansas governor is, too, but with caveats, clauses, and footnotes. He represents something quite new—a governmental activism that is anti-bureaucratic, market-oriented, and a lot more exciting than any of the words his advisers (or stray pundits) have come up with to describe it.

He also represents a direct challenge to the Democratic Party's conventional wisdom and interest groups, especially those who populate the sclerotic "top-down bureaucracies" that have caused the public to become so cynical about government. "The Republicans don't want to fix government," he said in Sioux City. "What would they have to kick around? We are the party of government. We have the responsibility to prove that it can work."

Clinton will have plenty of chances to explain—and sell—his new ideas in the next few months. His first task, after securing his base in the South, will be to

convince party activists that he's a "real" Democrat, not one of the apostates trying, in Harkin's words, "to make us more like Republicans."

He certainly didn't have a hard time of it in Iowa. The crowd cheered his attacks on Bush, and on the corporate leaders whose "pay increased four times faster than their employees' did, and three times faster than profits . . . [who] ran their companies into the ground . . . [then] got away with millions in golden parachutes."

Afterward, more than a few local party activists admitted mixed feelings: They had to favor Harkin, the hometown boy, but they'd been impressed by Clinton and were intrigued by Senator Bob Kerrey, who didn't appear but lives just across the river in Nebraska. There was, in fact, some irritation with Harkin, who has robbed Iowans of their quadrennial moment in the political spotlight. It's not likely that many local Democrats will embarrass their senator by supporting an outsider; consequently, the media—and Harkin's competitors—probably won't pay as much attention to the caucuses.

Harkin predicted that to "win" Iowa, he'd have to "do better than anyone's ever done before." Very shrewd: The best any nonincumbent Democrat has ever done in Iowa was Walter Mondale's 49 percent in 1984, and he "lost" that year to Gary

Hart, who—with 16.5 percent—did better than expected. Clinton was hoping for a similar result ("It was a no-brainer," a source close to the governor said) until Kerrey decided to enter the race. "Bob becomes a second favorite son, sort of," said a Clinton sympathizer, "which may put us out of the story in Iowa."

The addition of Kerrey could be fun. He's sort of like Halley's comet, dazzling but inconsistent. The Nebraska senator, who lost a leg and won the congressional Medal of Honor in Vietnam, has a big following among the Democrats' Hollywood glitter wing and has recruited many of Gary Hart's old political operatives. He could blow away the field with his charisma or turn out to be an ill-prepared dud. While Harkin and Clinton have well-defined messages and potential bases of support, no one (perhaps not even Kerrey himself) is quite sure what the new guy will be selling.

The likely addition of Jerry Brown and Virginia governor Doug Wilder to the field makes this a *very* unusual bunch—a field of flakes, the skeptics will say. But their willingness actually to step out and say things may well prove a refreshing change for the press and perhaps even the public. Whether one or more will emerge as giants remains to be seen, but dwarfs they ain't.

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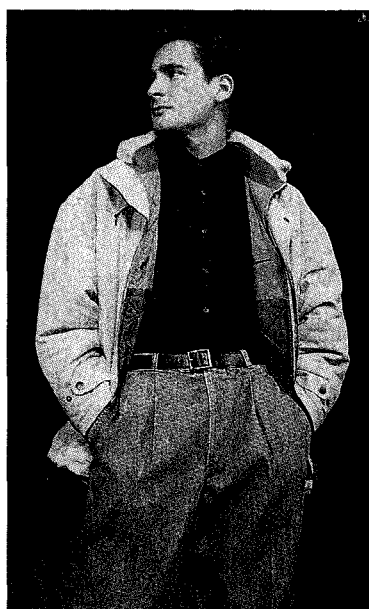
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FIBER OPTIONS



NIGHT AND DAY: Left, Norma Kamali's microfiber "stretch velvet" dress for evening. Right, Nautica's microfiber parka in chartreuse.

THE NEW POLYESTER

WHEN IT WAS INTRODUCED, IN 1951, POLYESTER was considered the miracle fiber of the twentieth century. But even though its wash-and-wear, drip-dry, and permanent-press ways were appealing, polyester became synonymous with bad taste, conjuring up crinkly lime-green pantsuits, slippery, baggy blouses, and "full Cleavelands"—shiny double-knit leisure suits set off by white patent-leather belts and white shoes. Technological improvements banished the problems of pilling, odor retention, and static but couldn't upgrade polyester's shoddy image.

Now microfiber is helping to change that: In 1989, Calvin Klein created a \$1,250 quilted-microfiber parka. Since then, so many other designers have embraced microfiber that manufacturers are calling it "the biggest breakthrough in the field since the Chinese learned to spin silk."

Microfiber is "a godsend for the American consumer, a dream come true," says David Wolfe, a fashion forecaster at the Doneger Group, retail consultants. "It's luxurious fabric at a non-luxurious price [about 50 percent more expensive than conventional polyester]; it can be manipulated and maneuvered to feel like different fabrics [buttery chamois, washed silk, fine cotton, satin, taffeta, or velvet, for ex-

ample]; and it drapes so well and is so easy to care for, men and women can have luxury along with practicality. Microfiber will make the much-stigmatized, maligned polyester respectable again."

Made of tiny polyester filaments, the whisker-weight fibers in microfiber are half as thick as those in silk, at least three times finer than those in cotton, and four times finer than wool fibers. Microfiber is lightweight, supple, strong, soft, and wrinkle-free. It's also easy to launder and supposedly retains color better and longer than natural fibers. It's water- and wind-resistant and "breathable," so water can't pass through but water vapor from sweat can. Unlike cotton, which absorbs moisture, microfibers spread the water and make it easier to evaporate.

Consumers aren't microfiber-savvy yet. (When surveyed by the *Daily News Record*, some people thought microfiber was a breakfast cereal or telecommunications system, while others thought it was connected to Micronesia. Most figured it was something diminutive.) But come fall, they'll see it everywhere. Du Pont, which officially launched its Micromattique-brand microfiber in March 1990, has already run ads touting its "small radical idea" as the start of a "great revolution" to the trade; other promotions will feature skater Katarina Witt. There's barely any

mention that Micromattique is a type of polyester, in keeping with Du Pont's strategy of positioning it as a luxury fabric, says William Tuohey, marketing manager for Micromattique at E. I. Du Pont de Nemours & Company, the nation's top producer of synthetic fibers. Before the launch, Du Pont surveyed 6,000 women and found they usually forget their polyester prejudices after handling microfiber—in touch tests, it beat 22 other fabrics, trailing only one expensive rayon from Japan. "The honeymoon with silk and rayon is over because of wrinkling, spotting, and other care problems," says Tuohey. "This is our biggest new-fiber launch since the introduction of Qiana nylon twenty years ago."

Fiber Industries, a subsidiary of Wellman, Inc., advertised MicroSpun, its "next evolution of polyester" to mills, manufacturers, and retailers last year, and has been running store promotions with Units (a national retail chain), including drawings for trips to Puerto Rico, since May, says spokeswoman Judy Langan. Co-op ads with, say, Farah clothing call the advanced textile technology that yields these "supernatural... incredibly light, extremely comfortable and supernaturally soft" fabrics revolutionary. Another co-op ad, with Levi's Travelers, claims the blend "builds in benefits that nature only dreams of."

Hoechst Celanese has also joined with manufacturers to promote its trademarks, Trevira Finesse and Trevira Micronesse, which are being introduced here under license from Frankfurt-based Hoechst AG. One ad declares, "The coat that makes the weekend is made of Trevira Micronesse" and urges consumers to see for themselves, to be part of the industry's most significant innovation. A trade ad featuring a hotshot skier in vivid outerwear explains that the "pores [are] small enough to bar wind and rain, yet just large enough to allow body moisture to evaporate."

Hoechst is labeling Finesse and Micronesse as polyester because "trademarks should have fiber identification," says John Roberts, marketing manager of Microdenier Products for Hoechst Celanese Textile Fibers Group. "Since day one, man-made fibers have tried to emulate natural fibers. But these new products are literally finer than real silk, and more durable and washable, and they can do what natural fibers can't. Some will still consider polyester a dirty word," Roberts adds, "and for those holdovers from the eighties, dry cleaning is a status symbol. For the less showy who have moved into the

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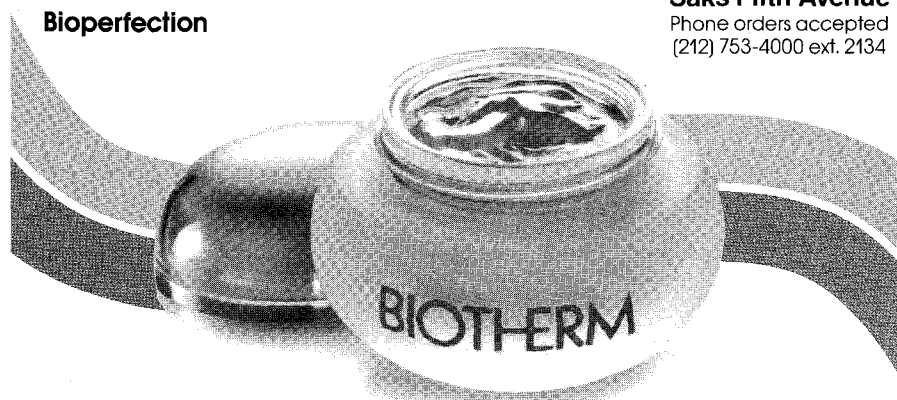
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nineties and who prefer a Honda Accord to a BMW, microfiber is the fabric of the moment."

Du Pont developed the technology to create microfibers in the sixties. In the eighties, the Japanese began using it in kimonos, says David Wolfe of the Doneger Group. Hoechst AG introduced its branded microfibers in Germany in 1986. (In Europe, the wholesale market is around \$100 million and has doubled every year for the past five.)

Recently, designers here have cottoned to microfiber. Mary McFadden Company president Dede Shipman has praised its "exciting, wonderful hand." Carmelo Pomodoro likes its elasticity and sensuality. Norma Kamali has called it "twenty-first-century stuff." And men's-wear designer Sabato Russo admires its "peachskin touch and wrinkle resistance." Donna Karan, Hugo Boss, Yves Saint Laurent, Paul Smith, and the Limited have turned out apparel in microfiber, as have Adrienne Vittadini, Ralph Lauren, Claude Montana, Nautica, Levi Strauss, London Fog, Pierre Balmain, Liz Claiborne, and Benetton.

Cotton growers hope that America's aversion to polyester may help cotton keep its crown. J. Nicholas Hahn, president and chief executive of Cotton, Inc., a marketing organization for the nation's 35,000 cotton growers, dismisses microfiber as yet another tactic to try and fan some life into polyester. "The Polyester Council has convinced the media that polyester has come back, but so far, those who claim that have a vested interest in its return. Polyester has not come back."

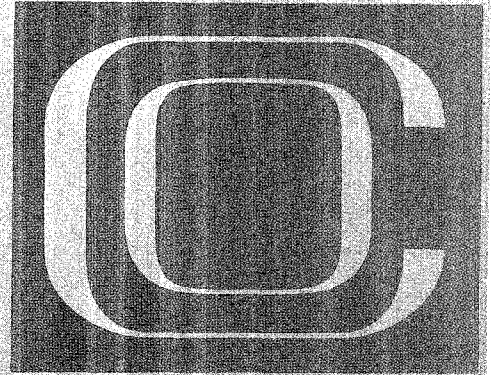
Sales of cotton, the so-called fabric of our lives, grew 4.6 percent from 1989 to 1990, accounting for 53 percent of all apparel and home-fabric purchases, says Hahn, while polyester's share fell from 24 to 22 percent. (Figures for both fabrics are exclusive of carpeting.) "Baby-boomers who grew up in jeans and T-shirts aren't going to abandon cotton for synthetics," he adds.

But Tom Julian, fashion director for the New York-based Men's Fashion Association, says that microfiber has taken the industry by storm. "A year ago, we talked about a microfiber raincoat; this year we've got microfiber everything." Polyester's gain will almost certainly be cotton's loss. "Polyester's advances have to come right out of the hide of cotton, because people won't buy twice as much apparel," says David Wolfe. "They'll trade off their dollars."

Within three years, predicts Hoechst's Roberts, microfibers could represent almost 15 percent—or \$200 million—of the polyester-filament business. "Microfibers are coming onto the fashion scene not as a fad but as a permanent fixture. It won't completely reverse polyester's fortunes nor convert natural-fiber diehards, but it will absolutely convert the open-minded fence sitters."



COMPANY



ELLEN TRACY

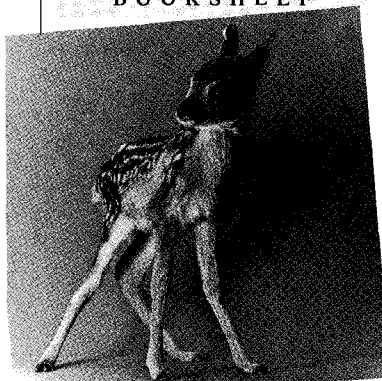
FAST TRACK



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BOOKSHELF

BRIEF LIVES



Muni, a roe deer.

AT THE ZOO

SO WHO'S A PRICKLIER personality to photograph—Bruce Willis or Besar, a Sumatran tiger? Michael O'Neill knows, but he's not telling. The veteran magazine photographer, who makes his living shooting people like Anjelica Huston and Spike Lee, has given the star treatment to 26 wild creatures for a new book called *Zoobabies* (Villard; \$17).

The charming black-and-white portraits began as gifts for O'Neill's two young daughters. Each picture is full of life: A shy zebra grimaces like a stagehand suddenly caught in the spotlight; a chimp named Pongo Joe mugs with a classic see-no-evil pose. Informative, simple biographies fill in the scientific side of the story.

One picture, though, is deceptive. Bob, a five-year-old orangutan, looks innocent. But while getting ready for his close-up, Bob tore down the canvas backdrop, spat grapes at the crew, and ripped the camera out of O'Neill's hands. Clearly Bob's ready for Hollywood. C.S.

BOISE IN THE BAND

ANOTHER MUSICIAN, BRIGHT-EYED AND ponytailed, packs the jalopy and heads for New York. He's got talent and drive, the resilience of youth.

But he's from Idaho!

"I was scared to death; I thought everyone wanted to murder me," Curtis Stigers recalls. This was four years ago, before all the fuss. Before the fans, the album, the Twyla Tharp dancer who lives with him now.

"I didn't know one musician here," Stigers says. "Just some doctors and a model." So he braved the clichés of the struggling artist: the *Village Voice* classifieds, a friend's lumpy sofa, weeks of stale pizza.

His diet improved. Because Clive Davis and Arista Records have decided that Stigers, 25, has the voice we need to be hearing. In fact, he's dined at Trattoria Dell'Arte enough to have a favorite dish.

"I'll have the chicken paillard," he says.

Stigers's first album, *Curtis Stigers*, floods stores next week. On it, he does a little bit of everything, including all the lead vocals and backup sax. His sound? The Arista people say it "transcends demographics." But it's a very slick, soulful product—blues without wailing, to keep it Top 40. Like Michael Bolton (or John Hiatt) after a really bad date.

"I sing a lot about pain, my own pain," Stigers says. Press him for details, and he announces, "I'm not telling." The songs give clues. There's "Sleeping With the Lights On," about failed love; "The Man You're Gonna Fall in Love With," about love yet to fail; and "I Wonder Why," regarding love that may or

may not have failed (depending on how you look at it).

Stigers amassed these experiences through a passionate, musical youth. His mother raised him while working odd jobs. "She must have been pretty damn patient to put up with me," Stigers says. "I used to go down to the basement, put on the headphones, and squall Led Zeppelin." And when he wasn't interpreting "Whole Lotta Love" (live version),

he was playing the drums—or something equally toxic.

"What training I had was in clarinet," Stigers says. "But it took me four years to make a pretty sound, so I switched to sax." He was playing in Boise blues bars, such as they were, at fifteen. Soon, he had his own band. Next, he was the big deal in Boise. "I was successful and happy and making a lot of money. I knew that's all I would do if I stayed there," he says.

So at 21, Stigers ditched Idaho. Before long, he'd slid into makeshift bands and got a regular gig at Wilson's, on the

Upper West Side (where he lives). The crowd loved him, and so did record scouts.

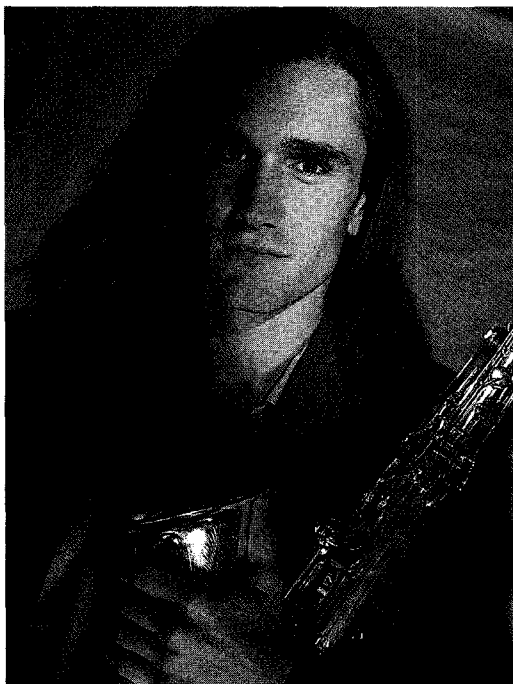
"I couldn't believe it," Stigers says. "I found myself walking into Clive Davis's office. Have you *seen* that place?"

He makes a palatial gesture.

"I mean, there's pictures of Clive on the walls with every famous singer. And there I was."

He tried to keep cool. "I looked him in the eye, and I said, 'Mr. Davis, if I'm going to work for you, I'd like to be as important to you as Whitney Houston.'"

Stigers gulped. "He looked at me and said, 'Okay.'" BOB ICKES



Curtis Stigers: "I sing a lot about pain."

NIGHTCRAWLER

Boroughs' Night Out

WHAT'S THIS ON MY dance floor? It's a writhing knot of boys—shirtless, sweaty, tattooed; and they're not even go-go dancers. They're pumping arms in the air as if the spirit of Morton Downey Jr. were hovering over them, with their shirts wound around their heads, looking like Arafat on acid.

Since host Lord Michael started Future Shock on Friday nights, it's been *Revenge of the Borough Kids* at the Limelight. In the lofty twin-decked pulpit, a twenty-year-old Staten Island D.J. named Repete looks down on a crowd of more than 2,000 as he mixes an eardrum-bursting, unharmonious barrage of techno computer bleeps and synthesizer breaks. The Limelight's slamming

sound system and psychotropic strobe lights do their best to burn the beat into your body, but it's the kind of noise only an adolescent high on adrenaline—or an artificial approximation of the same—could love.

While a few more downtowners are showing up each week, the techno hard core is made up of girls and boys from Staten Island and Brooklyn. But they're not B&T in the big-hair, leather-blouson sense of the word; the outfit of choice is jeans and T-shirt or jeans and no T-shirt, all the better to batter the dance floor. A couple of weeks ago, longtime Club Kid Michael Alig was there, looking for all the world like a Staten Islander in his sloppy



Revenge of the unfabulous: Friday night at Limelight.

shirt and baseball cap. What did he think of all these borough kids? "I think they're fabulous!" Alig gushed. But isn't the whole point that they're anti-fashion and not fabulous at all? "That's *why* they're fabulous!" Alig explained.

Lord Michael, a 22-year-old Staten Islander who is known

to his mother as Michael Caruso, says his crew is into techno because it's the easiest music in the world to dance to. "I'm playing it in the house, and my grandmother's dancing along while she's stirring spaghetti," he says. Dinner at home with Grandma? Couldn't happen in Manhattan. **REBECCA MEAD**

CHOW

Country Comes to the West Village

DANIEL SALTIEL LITERALLY put his life on the line to open his new West Village grocery store. Just before midnight three weeks ago, he and his partner, Albert Volk, looked out their apartment's window and saw a man trying to break into their store across the street. Daniel grabbed a cast-iron skillet from the kitchen, ran downstairs, and hit the thief over the head. "The police told me I was crazy," he says.

But Daniel and Albert are used to taking risks. Four years ago, when they opened their East Village café, Danal (for Dan and Al), they had neither a business plan nor any experience in the food business. They filled their store with a hodgepodge of

antique cupboards and vintage furniture, and the quirky country-style café soon attracted a loyal following of regulars who'd come for bowls of café au lait in the morning, soups and salads at noon, and scones and tea sandwiches in the late afternoon.

Their latest venture, two-week-old Danal Provisions

(2 Bank Street), isn't slick or contrived, even though they now have a business plan and a vision: to provide a country greenmarket in the city. The store's centerpiece is the produce department, which looks like a farm stand that Ralph Lauren might open in Bridgehampton. A wooden wheelbarrow is filled with

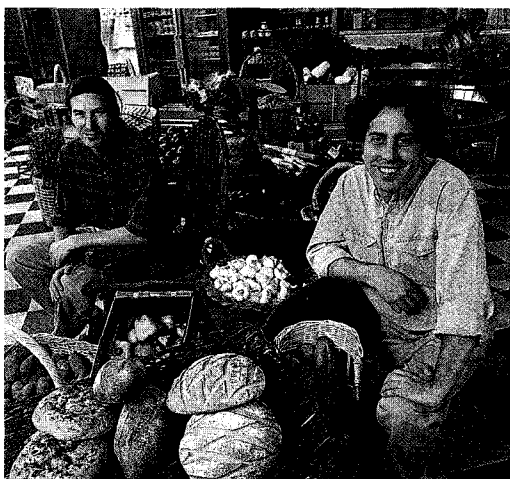
ears of just-picked Jersey corn; crates of peaches are stacked next to baskets of *haricots verts* and persimmons. Much of the produce comes from upstate farmers who supply the city's better restaurants and have stands at Union Square.

"We're not a gourmet shop," says Albert, even though the shop stocks porcini mushrooms, sun-dried tomatoes, and a vast selection of condiments—salsas,

mustards, oils, jams, and spices from around the world.

"We're not a health-food store," says Daniel, even though they have an amazing array of private-label beans, grains, and herbs. "We're environmentally and organically conscious," he adds, which is why they stock toilet paper made from recycled paper and have banned plastic bags from Danal Provisions.

Soon, the store's sandwich bar will open, and if the contractors ever finish, there'll be a basement kitchen for catering. For now, Daniel and Albert are spending a lot of time driving between the East and West Village in their new company car, a fire-engine-red Jeep Cherokee. They keep telling their East Village customers to come shop at their new place across town. "Maybe," says Daniel, leaning against the Cherokee, "we'll have to start a jitney service." **DANIEL SHAW**



Volk and Saltiel at their new grocery store.

DOING GOOD

All in the Education Family

IT'S EVERY TEACHER'S dream: a public school with enough money to cover costs, where kids don't bolt at the sound of the three o'clock bell and parents come to school at times other than when their kids are in trouble.

At the Family School, which opened its doors in Harlem last week, three young teachers are trying to make their dreams come true. Christina Giammalva and David and Meredith Liben have spent two years planning

and soliciting money, and now 52 kindergartners have started classes—and, just as important, so have their parents.

"One of the huge problems in the ghetto is that stabilizing institutions, such as church and family, have dropped away a lot," Meredith Liben says. "Families have taken a beating."

So the school will try to involve parents at every turn. One of the four classrooms on 121st Street near St. Nicholas Avenue has been transformed



Giammalva (front) and the Libens.

into a Family Service Center, complete with couches and a diaper-changing table. The center is staffed by a social worker who will keep tabs on the students' families, "so if

there's a death in the family, or if they run into financial straits, the child doesn't all of a sudden disappear from the school," Giammalva says.

During the evenings, parents can take adult-education

classes in subjects ranging from nutrition to General Equivalency Diploma preparation. "We'd like to see parents getting their GEDs and becoming assistant teachers and paraprofessionals in the classroom," Liben says. "A lot of the homework will be family based. The kids could go on a walk with the family, or go to the library together and pick out a book."

A Family School day lasts from 8 A.M. until 5:30 P.M., and classes will be in session year-round; the plan is to keep the children together from kindergarten through twelfth grade. Parents don't pay extra for the Family School's perks. The city provides basics like books and teachers' salaries; the rest is bankrolled by Friends of the Family School, Inc., a nonprofit organization funded by corporate and foundation grants and individual contributions. So far the school's founders have raised more than \$200,000, enough to cover the first year's budget.

The Family School founders met at New York Prep, an East Harlem junior high school. Giammalva, 26, was a teacher; David Liben, 42, and wife Meredith, 32, were New York Prep's assistant directors. "The public schools want to be like McDonald's," Meredith Liben says. "But what's good for 57th Street is not necessarily going to work for 121st and St. Nick." Maybe the Family School's cooking will be slightly more nutritious. TRACY KRAMER

BEHIND THE SCREENS

TOUGH GUY

IN A PIVOTAL SCENE IN *The Indian Runner*, Sean Penn's first film as a director, a character named Frank Roberts suddenly attacks a bartender played by Dennis Hopper, who is cleaning blood off the bar. Is the blood symbolic of something that triggers the attack? "No," says Viggo Mortensen, who plays the violent Frank. "It was Dennis's breath."

At first glance, it's hard to associate the soft-spoken Mortensen with the I'm-going-to-explode-at-any-moment Frank Roberts. But take another look: With spaces between his teeth and the smell of cigarettes permeating his clothes, Mortensen isn't exactly pretty in the *Beverly Hills 90210* sense. He's sexy and alluring in a dangerous way. And he does rage very well.

But if this 32-year-old actor is carrying around his own personal rage, he's not saying. "I wouldn't say I'm any angrier than anyone else I know," Mortensen says, dodging the first of many questions. "I'm not trying to give you a hard time, but I don't think I've ever read an interview or heard what an actor had to say and

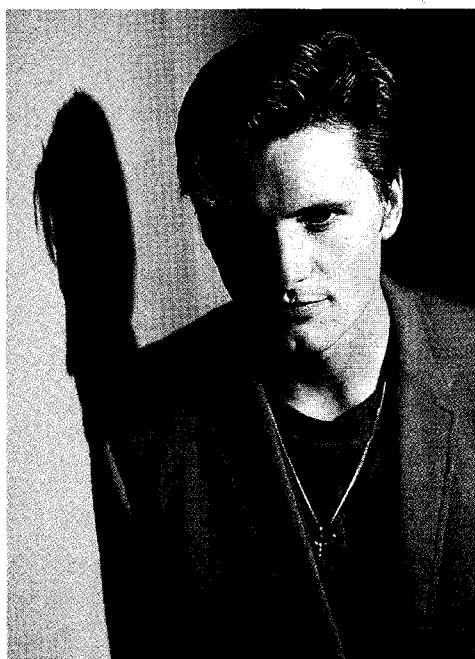
cared more about them as people or their work—and usually it's less."

So talking about Frank Roberts—a mysterious, tattooed bad boy who clashes

movie, as do the results of the box office," Mortensen says. "Absolutely nothing."

This much is certain: Mortensen was born in Manhattan, but the family

moved around a lot; his father is Danish and "a businessman of some kind." Mortensen has two younger brothers who "juggle really well," and he's married to Exene of the rock band X. *Witness* used Mortensen as an easygoing Amish farmer; *Texas Chainsaw Massacre III* used him for chopping. It's hopeless asking about his education, but Mortensen's



Indian Runner's Viggo Mortensen.

with his cop brother, played by *St. Elsewhere*'s David Morse—is a chancy thing. "What I think about Frank has as much to do with my work, or the merits of the

not without a sense of humor, and he suggests we write, "We don't know whether he's had any formal education, and that may be the problem."

ELIZA KRAUSE

ART DIR. PAUL MARCIANO PH. ELLEN VON UNWERTH © GUESS 1991

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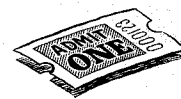
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THE TOPS IN TOWN THIS WEEK

COMPILED BY RUTH GILBERT

TELEVISION

Murphy Brown: Last May—before the summer repeats started—Murphy got



Richard Cartwright/CBS

the results of a pregnancy test. Is she or isn't she? And if she is, who's the he? (CBS; Monday, September 16; 9 P.M.)

TASTINGS

BY ALEXIS BESPALOFF

Jean-Michel Cazes, the owner of Château Lynch-Bages, also produces very attractive red and white Bordeaux under the brand-new Michel Lynch label. Look for the lively 1990 white and the stylish red. About \$8.

CHILDREN

"The Art of Babar": In 1931, Jean de Brunhoff published *The Story of Babar*—the fancifully illustrated tale of a little elephant. Madame de Brunhoff had made up the story as a way to amuse her two children, who then told their father—who then put pen and brush to paper. This wonderful exhibition—it's hardly for children only—has



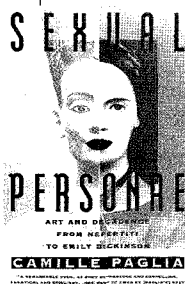
145 original drawings and watercolors. At the National Academy of Design from September 19.

DANCE

The New York Baroque Dance Company and Concert Royal present Rameau's 1745 opera/ballet *Le Temple de la Gloire*, created to commemorate Louis XV's victory at Fontenoy. The libretto's by Voltaire. At Florence Gould Hall, from September 19 through 22.

BOOKS

Sexual Personae, Camille Paglia (Vintage; \$15): The author has been called everything from a "feminist academic prankster" to an "idea machine reminiscent of Marshall McLuhan." This



book, which is subtitled "Art and Decadence from Nefertiti to Emily Dickinson," is the first of two volumes on Western culture from the time of ancient Egypt to modern-day Hollywood.

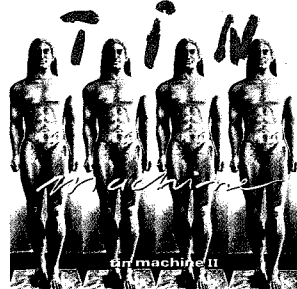
MUSIC

Die Tote Stadt: Erich Wolfgang Korngold is best known for scoring a lot of Errol Flynn and Bette Davis movies back in the thirties and forties. But when the young composer was nineteen and living in Vienna, he wrote his first opera. Full of Freudian themes and wild theatrical flourishes, it's about a young man who thinks he has murdered his wife, only to have her reappear as a ballet dancer. At the City Opera, September 20.

ASK GAEL

Where can I meet someone as food-obsessed as I? Hop down to the South Street Seaport for

Marketplace Tasting, the American Institute of Wine and Food's sixth annual food fair, for bluefish burritos, chapati, foie gras, and a chance to meet suppliers and vintners. On September 21 from noon to 5 P.M. Call 447-0456 for specifics.



RECORDINGS

Tin Machine II: (Victory): Tunes like the propulsive "One Shot" combine David Bowie's soul-bullfrog voice with stinging electric guitar. At 44, Bowie's been reinvigorated by straight-ahead rock and roll. Maybe Iman's loosened him up.

ART

"Group Show": This is the final week to see some of the most expensive and artfully crafted furniture ever gathered together in one place. Works by eighteen modern-day masters of the art-furniture movement are on display, including extraordinary pieces by Wendell Castle, the patron saint of the movement. At Peter Joseph Gallery, 745 Fifth Avenue, near 57th Street; through September 23.

"Annie Leibovitz Photographs 1970-1990": A whole generation has grown up with a world of Leibovitz-defined hip: Bette Midler in a bed of roses; John Lennon, in a fetal position, in the arms of Yoko; Ella Fitzgerald doing her bit for American Express; Roseanne Barr mud-wrestling with husband Tom Arnold. About 150 pictures are at the International Center of Photography through December 1.

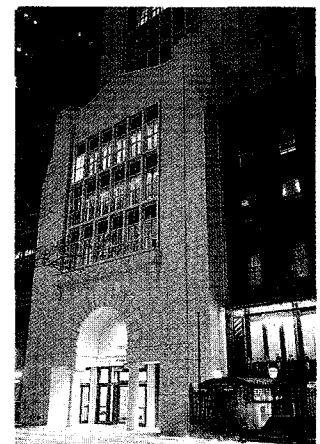
MOVIES

Sex Drugs Rock & Roll: Dark, caustic, and razor-sharp, Eric Bogosian captures a whole range of urban American types in John McNaughton's film. HarperCollins has also just published the book.

Black Lizard: From Japan comes this campy sixties thriller with psychedelic colors, amazing sets, crazy plot twists, and an over-the-top performance by Japan's No. 1 female impersonator, Akihiro Maruyama, as the Black Lizard herself. At Film Forum from September 18 through October 1.

SCENES

The new Museum of Television & Radio: Jackie's tour of the White House, the Beatles' first gig on *The Ed Sullivan Show*, the last episode of *The Fugitive*—they're all available via the punch of a computer key at the new museum. Located at 25 West 52nd Street, it's four times as large as the old place and has 40,000 tapes and nearly 100 TV screens.



Andrew Garm

John & Wendy



ART DIR: PAUL MARCIANO PH: ELLEN VON UNWERTH © GUESS 1991

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THOSE GENERALISTS WE CHOOSE TO refer to as Renaissance men didn't pursue a diversity of subjects just to accumulate a diversity of facts, but because broadening their knowledge in one area enhanced their appreciation in all areas. That's how understanding begins. To go past the bounds, and



bonds, of conventional and fashionable wisdom.

SUCH MEN ARE RARE IN OUR age—but not in our shop. For our clothing is directed towards those who select a wardrobe not through a knowledge of rules, but a true understanding of style. Who can use the facts we provide—unsurpassed quality, flair, sophistication—to create an expression of their own identity, not some designer's. It is that expression that makes a man unique, and interesting.



DOES A RENAISSANCE OUTLOOK truly enhance one's personal sense of style?

All we can say is that the Renaissance men we're acquainted with always appear to be exceedingly well dressed.

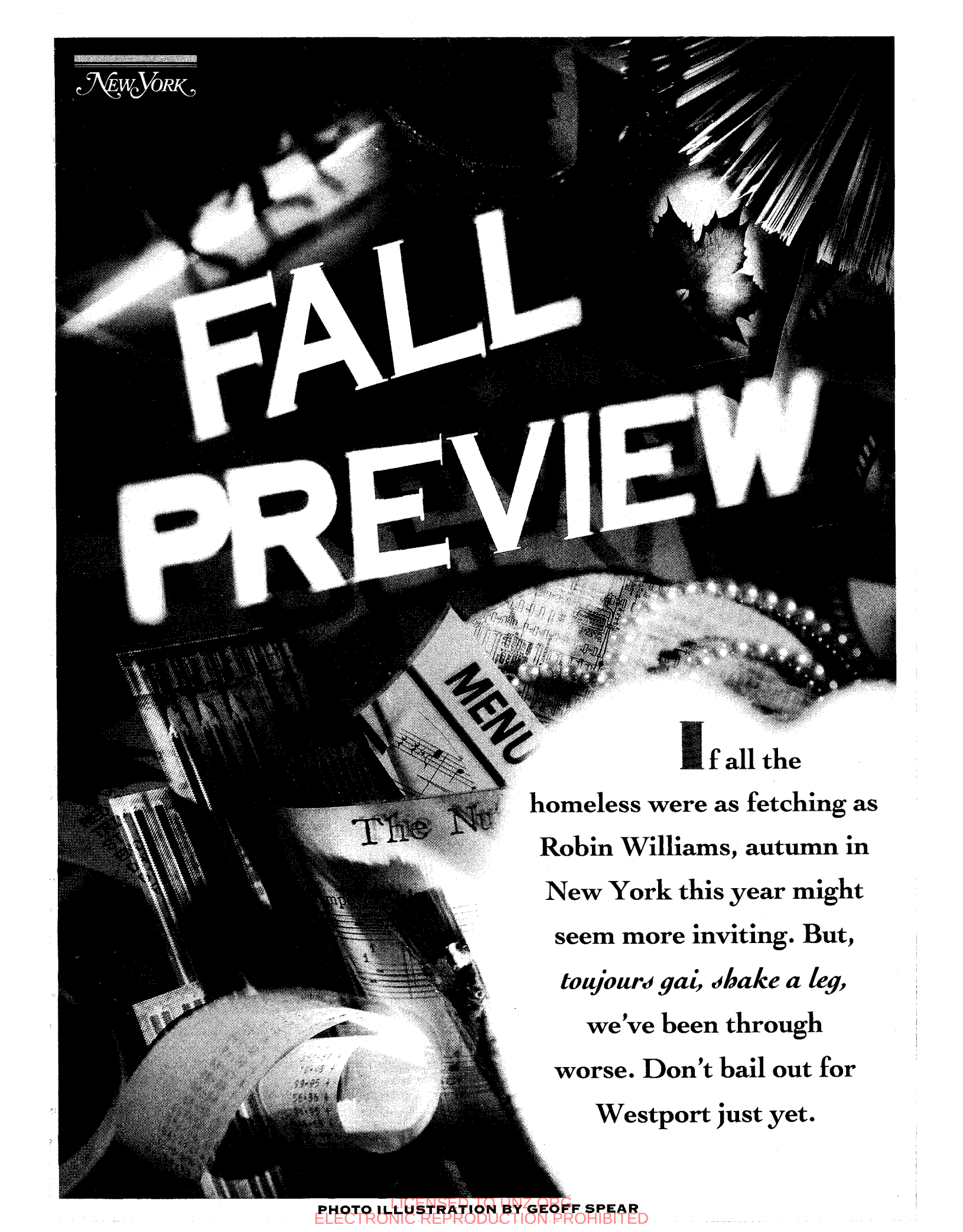
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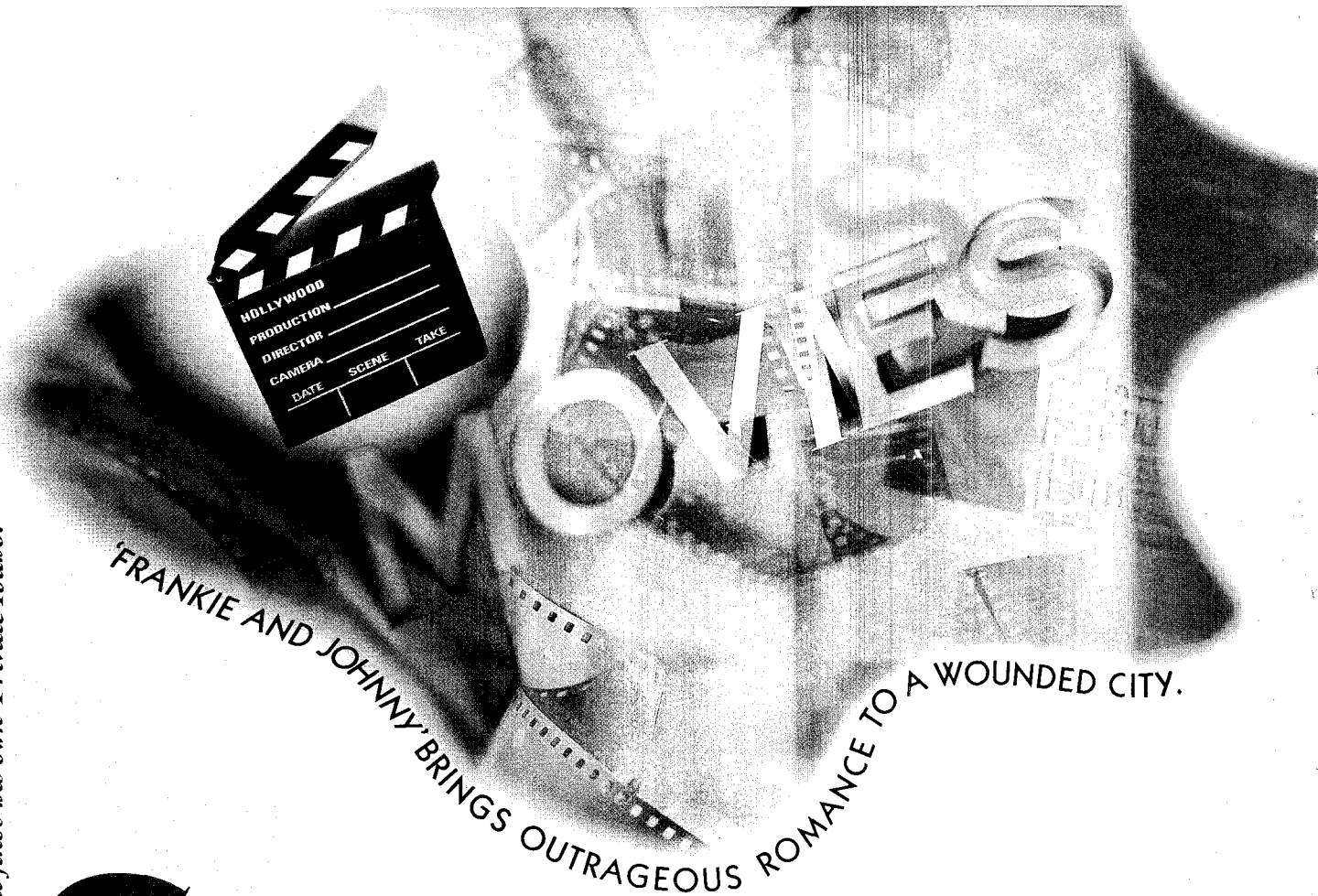
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NEW YORK

FALL PREVIEW

If all the homeless were as fetching as Robin Williams, autumn in New York this year might seem more inviting. But, *toujours gai, shake a leg*, we've been through worse. Don't bail out for Westport just yet.



FRANKIE AND JOHNNY BRINGS OUTRAGEOUS ROMANCE TO A WOUNDED CITY.

GARRY MARSHALL WAS TALKING ABOUT THE MADNESS of shooting a movie in New York. The Bronx-born director of *Nothing in Common* and *Pretty Woman* had returned to town to make *Frankie and Johnny*, an adaptation of Terrence McNally's much-loved 1987 play *Frankie and Johnny in the Clair de Lune*. The movie presents characters familiar from innumerable productions the world over: the loquacious and hopeful ex-con Johnny (Al Pacino) and the unhappy waitress he relentlessly pursues, Frankie (Michelle Pfeiffer), a woman who has been hurt in love and who has retired from men. The movie is an outrageously optimistic romantic comedy set in the time in New York when love is rarely romantic or funny—the disease-haunted present, when a great many people would just as soon forget intimacy and stay home with the VCR. The interiors were built on a set in Hollywood, but the exteriors, such as Frankie's shabby brownstone in the West Fifties, are real.

"We were shooting on the street in front of the building," says Marshall. "It was at night, and a woman from upstairs came down and said, 'I don't want no more shooting.' She went back up, and we went on, but every time I shouted 'Action!' she would hit the buzzer, which would ring in the entrance hall, right next to where we were. Bzzzzz! A very loud Bzzzzz! Finally, I was reduced to saying 'Action' in a whisper. Then she came down in her bathrobe and walked into the middle of a shot."

The lady in question did not make it into the final cut. Despite such experiences, however, the movie displays a quality of affection for New York that is virtually unheard of in these sour times. McNally's play was a one-set, two-character affair—a long night in Frankie's apartment. When McNally began the screenplay, he knew the material would have to be opened up, so he put his copy of the play in a locked drawer. "I didn't want to be tempted to use my favorite lines," he says. McNally started from scratch. Among other things, he created a gay neighbor

(Nathan Lane) for Frankie, a witty man who looks after her, and also the West Side Greek coffee shop in which both Frankie and Johnny work, a place merely mentioned in the play but here fully outfitted with owner (Hector Elizondo), waitresses (including a hilarious and touching Kate Nelligan), cooks, and customers.

Frankie and Johnny is now about a city of loners, survivors, and romantics who caress each other's bruises, a wounded city held together by complaints and jokes. "When I was asked to do the picture by Paramount," says Marshall, "I said, 'Ooh, a little picture! A low budget! No stars!' But then Terrence rewrote it, and it blossomed from a two-character, one-set play to a \$29-million production with superstars."

Al Pacino, hoarse and frantic, chops onions like a pro; the resourceful, won't-take-no-for-an-answer Johnny is a natural role for Pacino, who has recently gained a second lease on movie stardom. On the other hand, the casting of Michelle Pfeiffer in a

part created onstage by Kathy Bates has been criticized in some quarters as a classic case of Hollywood prettification. Pfeiffer's performance should end the sniping. The point, after

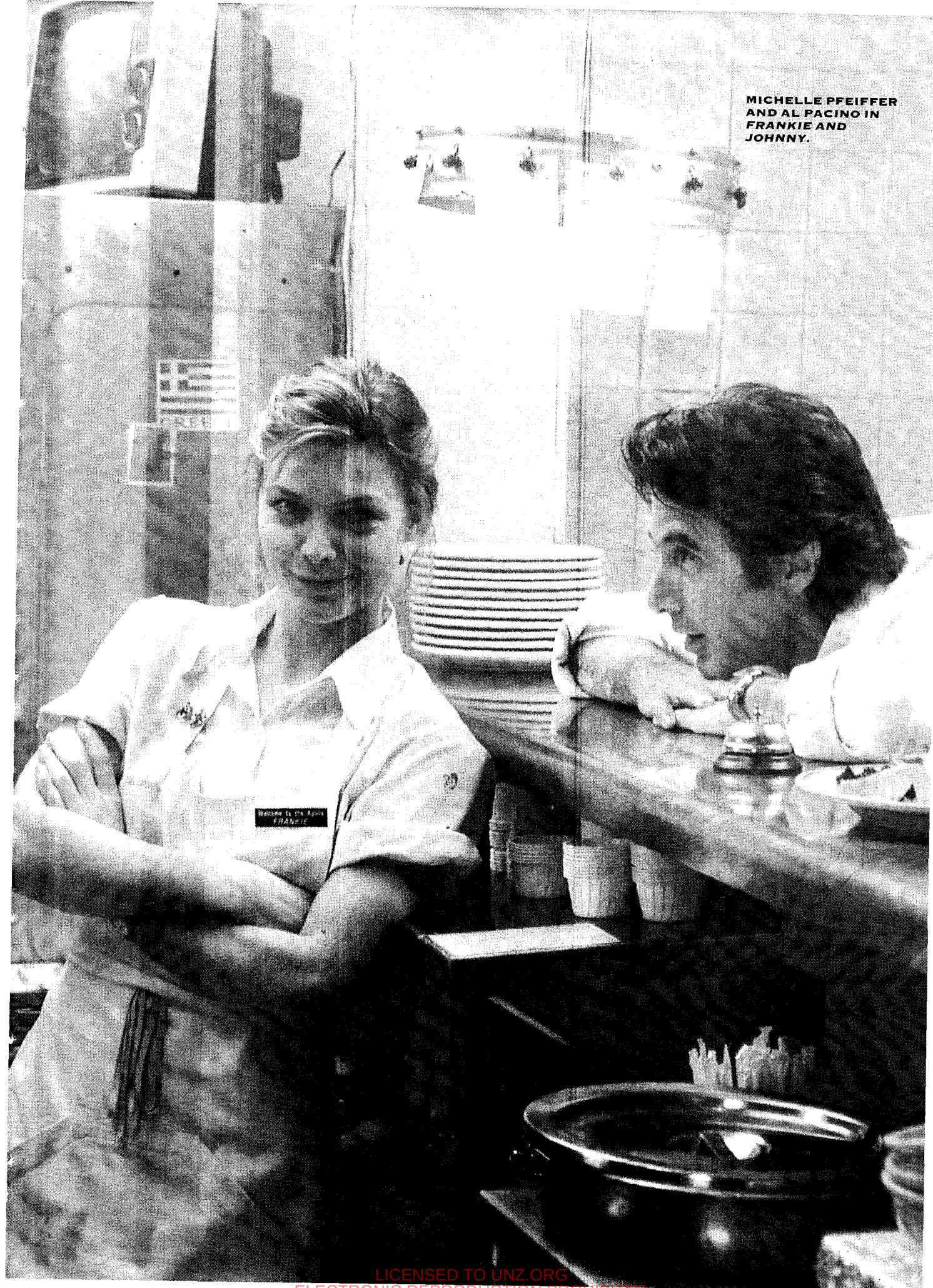
all, is not what an actress looks like but whether she can use her looks to play a role. Her face colorless, her mouth drawn down, Pfeiffer sticks her elbows out and walks with the flat-footed stagger of a hoss that's pulled too many loads and feels pain in its hindquarters. Her Frankie is a guarded, closed-in woman, a woman who doesn't like to be looked at and who doesn't like compliments.

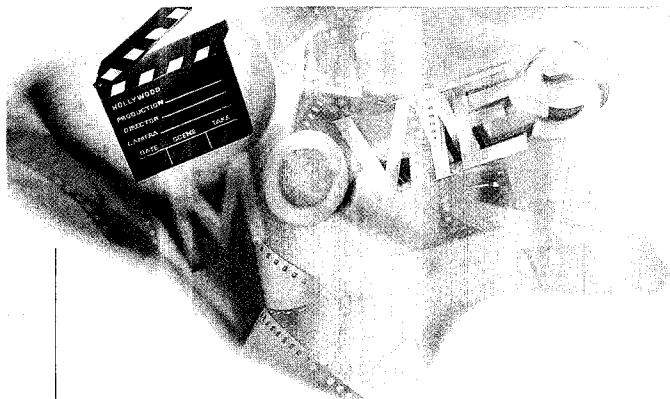
Pfeiffer studied for the role by sitting in a New York coffee shop with Marshall for hours at a time. On the set in Los Angeles, she consulted a dialogue coach and three local waitresses who served as technical advisers. The performance has undeniable authenticity, but in the long (perhaps fifteen minutes) closing scene—a scene that should become famous—Pfeiffer goes well beyond authenticity. The camera moves in, and we see Frankie as intimately as we have seen anyone in recent movies.

DAVID DENBY

FALL PREVIEW

MICHELLE PFEIFFER
AND AL PACINO IN
FRANKIE AND JOHNNY.





The Addamses lurch into the light, Clyde Barrow becomes Buggy, and the starship 'Enterprise' swings by again.

ALL ABOUT JULIA

THE BOY WHO COULDN'T grow up meets the girl who got cold feet. **Hook**—Steven Spielberg's retelling of the J. M. Barrie tale—stars Robin Williams as Peter Pan and Julia Roberts as his diminutive heroine Tinkerbell. Now an arbitrageur, Peter ventures back to Never-Never Land after Captain Hook (Dustin Hoffman) and Smee (Bob Hoskins) kidnap his children. (December 11.)

Julia Roberts's current boyfriend, Jason Patric, doesn't go undercover to dodge paparazzi in **Rush**. Instead, he and Jennifer Jason Leigh work as corrupt narcotics agents who fall in love when they're not shooting up. Based on the book by novelist and former addict Kim Wozencraft, the movie is directed by *Driving Miss Daisy* co-producer Lili Fini Zanuck. (December 25.)

Ken Russell's answer to *Pretty Woman*, **Whore** features Theresa Russell as a prostitute whose clients don't rescue her from life on the street. The controversial director's latest film has already been banned in Ireland and garnered an NC-17 rating in the U.S. (October 4.)

DÉJÀ VU

STEVE MARTIN IS THE **Father of the Bride** and Diane Keaton is the mother in an update of the 1950 Spencer Tracy classic. The wedding bells ring for

Kimberly Williams, who reprises Elizabeth Taylor's role. (December 20.)

In Martin Scorsese's first remake, **Cape Fear**, Robert De Niro portrays an ex-con seeking revenge against the lawyer who failed to keep him out of jail years earlier (Nick Nolte) and his wife (Jessica Lange). Robert Mitchum, Gregory Peck, and Martin

Balsam, who all starred in the 1962 original, pop up in cameo appearances. (November 8.)

What is evil? Just ask Anjelica Huston and Raul Julia, who star as the wicked couple Morticia and Gomez in **The Addams Family**, based on the Charles Addams cartoons and the sixties sitcom. Thing, Lurch, and Uncle Fester (Christopher Lloyd) also return from syndication death. The screenplay was written by *I Hate Hamlet*'s Paul Rudnick, *Edward Scissorhands*'s Caroline Thompson, and *Beetlejuice*'s Larry Wilson. (November 22.)

Klingons abound on what is purportedly the final adventure of the starship *Enter-*

prise. In addition to seven original cast members, **Star Trek VI: The Undiscovered Country** boasts the model Iman as a changeling and ac-



BEATTY AND BENING IN 'BUGSY.'

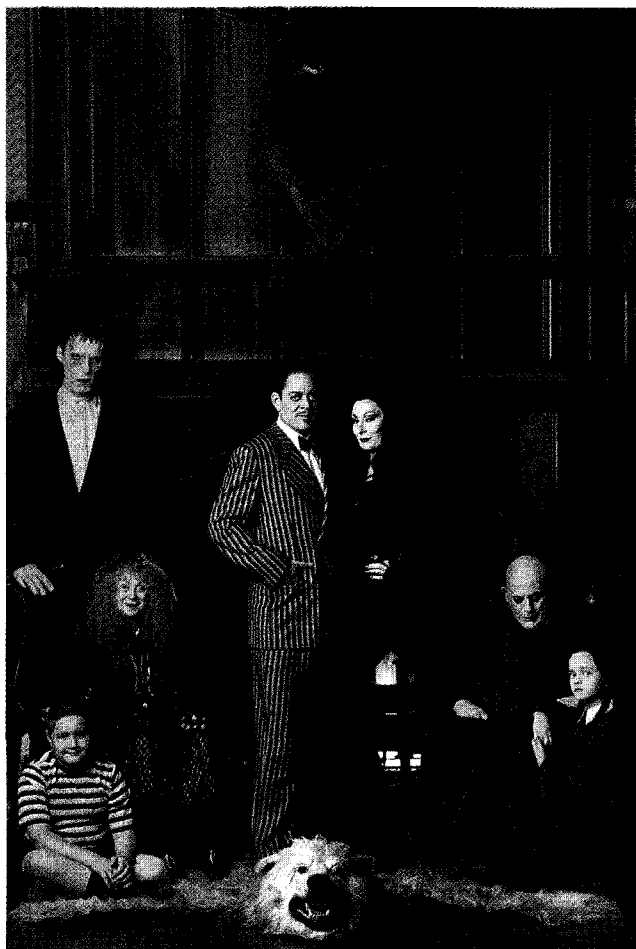
tress Kim Cattrall resurfacing from the *Bonfire of the Vanities* debacle as Spock's love interest. (December 13.) Iman's budding film career has also landed her a part in **House Party 2**, starring Kid 'n' Play at college. (October 25.)

Michigan is **Paradise** for Don Johnson and Melanie Griffith, who play parents coping with the death of their only son. In this adaptation of the French film *Le Grand Chemin*, the ten-year-old son of a friend comes to live with the couple for the summer and helps them recover from the tragedy. (September 18.)

OH, BABY!

PUBLICLY PREGNANT Demi Moore puts on some clothes and a blonde wig in **The Butcher's Wife**. After marrying a Greenwich Village butcher (George Dzundza), Moore, a clairvoyant from North Carolina, begins to affect the neighborhood in mysterious ways. Psychiatrist Jeff Daniels takes on her case. (October 25.)

The Last Boy Scout—Shane Black's screenplay about a private investigator and a former quarterback who team up to solve a young woman's murder—put the 29-year-old screenwriter in the million-dollar-script club last year. Halle Berry plays the Laura



JULIA AND HUSTON RUN 'THE ADDAMS FAMILY.'

Palmer part, while Bruce Willis and Damon Wayans track her killers. (December.)

Bruce Willis, as a gangster, also stars in **Billy Bathgate**, based on the novel by E. L. Doctorow. Dustin Hoffman, playing notorious wiseguy Dutch Schultz, takes on a sixteen-year-old apprentice (Loren Dean). Nicole Kidman makes her post-marriage debut. (November 1.)

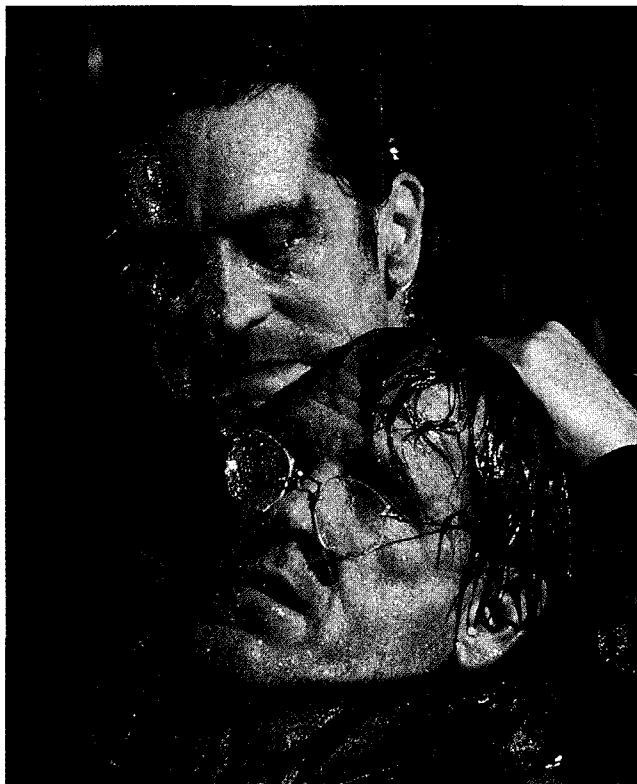
Although co-star Annette Bening denied it at the time, life on the set of **Bugsy** was business as usual for Warren Beatty. Until Bening got pregnant. *Bugsy*, with Beatty portraying gangster Benjamin Siegel and Bening playing his girlfriend Virginia Hill, is due out just before the baby. (December 20.)

THE NEW YORK FILM FESTIVAL

IT'S PROBABLY TOO LATE to get tickets for much of the New York Film Festival, which runs from September 20 through October 6, but at least six of the films will soon be playing in theaters. In **The Double Life of Véronique**, which opens the festival, Irène Jacob takes on a dual role as two physically identical women who are born in different countries on the same day. (November 22.)

Gus Van Sant stakes his territory in the Northwest once again in **My Own Private Idaho**, his follow-up to 1989's *Drugstore Cowboy*. The rebellious son of the mayor of Portland (Keanu Reeves) and a troubled male hustler (River Phoenix) are the subjects of this road movie, which Van Sant has based on Shakespeare's *Henry IV*. (October.)

Mimi Rogers is hoping that **The Rapture** will take her one step further from being known as Tom Cruise's ex-wife. A first film by screenwriter Michael Tolkin, the movie stars Rogers as a telephone operator in Los Angeles who finds God and gives up her sinful ways. (October.)



DE NIRO STALKS NOLTE IN 'CAPE FEAR.'

The only major studio with a film in the festival, Walt Disney Pictures will be previewing an unfinished version of its new animated feature, **Beauty and the Beast**, adapted from the fairy tale. Alan Menken and the late Howard Ashman, who won Oscars for *The Little Mermaid*, provide the songs, and Angela Lansbury's voice makes a guest appearance. (November 22.)

Having avoided the easel for almost a decade, an artist returns to his long-neglected masterpiece, **La Belle Noiseuse** (roughly, "the beautiful nuisance"). Emmanuelle Béart helps him get the creative juices flowing. The film won the Grand Prix de Cannes. (October 3.)

After unsettling stomachs last year with *The Cook, the Thief, His Wife, and Her Lover*, director Peter Greenaway now takes on Shakespeare's *The Tempest* in **Prospero's Books**. All but the plot remains the same. For example, Sir John Gielgud not only portrays Prospero but reads the parts of the other characters as well. (November 8.)

David Mamet ends the festi-

val with **Homicide**. When an old Jewish shopkeeper is killed, Joe Mantegna, who plays a New York City police officer, is pulled off a cop-killer case. During the investigation, he is torn between his Jewish identity and his loyalty to the force. (October 9.)

DIRECT MARKETING

MOVIE INSIDERS speculate that Barbra Streisand may be the

Kevin Costner of 1991. The director, producer, and star of **Prince of Tides** (based on the Pat Conroy novel), Streisand plays a Manhattan psychologist who finds pleasure through her business when she meets Nick Nolte, the brother of a patient. (December 20.)

Lawrence Kasdan, the director of *The Big Chill* and *The Accidental Tourist*, has made a "serious comedy" about life in Los Angeles. Set against a violent backdrop, **Grand Canyon** stars Kevin Kline as an immigration lawyer, Steve Martin as his movie-producer friend, *Dances With Wolves*'s Mary McDonnell as his wife, and Danny Glover as a tow-truck driver who saves Kline's life. (December.)

Kathy Bates, Tom Berenger, Daryl Hannah, John Lithgow, Aidan Quinn, and Tom Waits traveled to the jungles of Brazil to shoot **At Play in the Fields of the Lord**. The movie, which director Hector Babenco (*Kiss of the Spider Woman*) adapted from the 1965 Peter Matthiessen novel, features Bates atoning for her miserable sins as the wife of a missionary. (November.)

After her disastrous pairing with Woody Allen in *Scenes From a Marriage*, Bette Midler has found a new leading man: James Caan. The pair play a forties song-and-dance duo in **For the Boys**, directed



DUSTIN HOFFMAN AND ROBIN WILLIAMS IN 'HOOK.'

by *On Golden Pond's* Mark Rydell. (November 13.)

There's at least one good thing about **Kafka**, Steven Soderbergh's follow-up to *sex, lies, and videotape*: The movie's title doesn't lend itself to endless bad puns and variations. Shot in black-and-white, the film stars Jeremy Irons (as the Austrian writer), Theresa Russell, Alec Guinness, and *Avalon's* Armin Mueller-Stahl. (December.)

After a short stint in television (*Shannon's Deal*), John Sayles returns to the big screen with **City of Hope**, set in the fictional working-class community of Hudson City, New Jersey. (October 11.)

"Stories about brothers seem to move me on another, deeper level," says Sean Penn about **The Indian Runner**, his first turn as a director. David Morse as a Nebraska sheriff and Viggo Mortensen (page 28) playing a Vietnam veteran are the brothers. (September 20.)



NOLTE, STREISAND IN 'TIDES.'

living in Rome whose life is threatened after he writes a novel about an Italian terrorist organization. This political thriller from John Frankenheimer, director of *The Manchurian Candidate*, also stars *Total Recall's* Sharon Stone as a photojournalist. (November.)

PLAY IT AGAIN

DANNY DEVITO'S ACQUIRING mind wants to own the New England

Minnelli, is not a concert film from the entertainer's recent tour but the story of a tap-dance teacher in Buffalo and her accompanist (Shelley Winters). Tommy Tune originally directed the Broadway production in 1987. (October 4.)

The film version of Lily Tomlin's one-woman Broadway show, **The Search for Signs of Intelligent Life in the Universe**, features Trudy, a bag lady who receives radio signals from aliens, and Agnus Angst, a fifteen-year-old performance artist. (September 27.)

THE CHILDREN'S HOUR

JODIE FOSTER, 28, WHO made her first movie at age 8, bows as a director with **Little Man Tate**, starring 7-year-old Adam Hann-Byrd. Discovered in a New York City classroom, Hann-Byrd plays a young genius with two very different women in his life: his working-class mother (Foster) and a child psychologist (Dianne Wiest). Singer Harry Connick Jr. is also featured as a college student who befriends him. (October 9.)

Macaulay Culkin follows his holiday exploits with **My Girl**, about a widowed undertaker (Dan Aykroyd) who meets a cosmetologist (Jamie Lee Curtis). His daughter, feeling threatened, is comforted by her friend Culkin. (November 22.)

In **The Man in the Moon**, Sam Waterston and Tess Harper confront a problem that might best be addressed in the pages of *Seventeen* magazine: What to do when both of their teenage daughters are mad for the same seventeen-year-old boy? Harper, unlike Cher (in *Mermaids* or in real life), is not similarly smitten by the young man. (October 4.)

Did *thirtysomething* co-creator Marshall Herskovitz try to get actor Danny DeVito in touch with his feelings in **Jack the Bear**? The actor does play a caring, single father who is raising two sons on his own. He works not in an advertising firm but as the host of a late-night TV horror-movie show. (December.)

When Brandon Tartikoff was named chairman of Paramount Pictures, one of his first directives was that **All I Want for Christmas** be completed in 30 days. The comedy features two children who want their parents to marry. Lauren Bacall, as their opinionated grandmother, doesn't help matters. Leslie Nielsen plays Santa. (November 15.)



BETTE IN 'FOR THE BOYS.'

Boffo-box-office director John Hughes's latest movie, **Curly Sue**, stars James Belushi as the guardian of an eight-year-old orphan. Their adventures on the road end



A SCENE FROM DISNEY'S 'BEAUTY AND THE BEAST.'

Pedro Almodóvar's taste for murder, mayhem, and love triangles shows up again, in **High Heels**. Victoria Abril stars as a news anchorwoman who marries the soon-to-be-deceased former boyfriend of her mother, a famous actress and singer. Both women are suspect. (December 25.)

Arthur Kent has some competition. In **The Year of the Gun**, Andrew McCarthy plays an American journalist

Wire & Cable Company in **Other People's Money**. Adapted from the Jerry Sterner play and directed by *Moonstruck's* Norman Jewison, the film pits DeVito's character, Larry the Liquidator, against the CEO (Gregory Peck), his assistant (Piper Laurie), and her daughter (Penelope Ann Miller). Mo'Gaffney plays the mogul's secretary. (October 25.)

Stepping Out, starring Liza

after they meet a wealthy lawyer (*Drugstore Cowboy's* Kelly Lynch). (November.)

ET ALIA

MONTY PYTHON'S Terry Gilliam takes Robin Williams and Jeff Bridges on a tour of the streets of New York in **The Fisher King**. A former professor of medieval history, Williams plays a homeless man in love with Amanda Plummer. Bridges, once the city's top-rated radio-talk-show nasty, tries to set them up. Mercedes Ruehl also stars as the owner of a video store. (September 20.)

Armand Assante and Antonio Banderas are **The Mambo Kings**, two brothers from Cuba who move to New York City in 1953. Based on the Oscar Hijuelos novel, the movie has an eclectic cast that includes *Soapdish's* Cathy Moriarty as a cigarette girl, Tito Puente as himself, and Desi Arnaz Jr. as the late Desi Arnaz Sr. Linda Ronstadt sings the title track. (December.)

Richard Gere, known for his interest in the politics of Tibet, makes a pilgrimage to a different Asian country in Akira Kurosawa's **Rhapsody in August**. Playing a Japanese-American, Gere visits his aunt, a survivor of the bombing of Nagasaki. (December 20.)

Fried Green Tomatoes may be this year's *Steel Magnolias*. The movie is set in the South and boasts a well-known cast of women, including Jessica Tandy, Cicely Tyson, and Kathy Bates. Mary Stuart Masterson and Mary Louise Parker play best friends. (December.)

After *Wild at Heart*, Laura Dern and her mother, Diane Ladd, team up again in **Rambling Rose**. Playing a sexually provocative onetime child prostitute, Dern goes to work as a maid for Ladd and her husband, Robert Duvall. She's not exactly reformed; Dern can't seem to keep her hands off their thirteen-year-

old son. (September 20.)

Living on **29th Street**, Anthony LaPaglia becomes a finalist to win a \$6.2-million lottery prize. His father (Danny Aiello) helps protect him from some thugs who try to get his ticket. The film, set in New York, was shot in North

she finds out that the man she married (John Heard) has another identity. (September 27.) Set in 1969, **Alone Together** stars Hawn as a single mother raising a twelve-year-old son. (November 8.)

Glenn Close plays a Swedish diva in **Meeting Venus**, di-



ASSANTE IN 'MAMBO KINGS.'

Carolina. (October 18.)

Bruce Beresford's **Black Robe**, about a white man's first contact with Native American culture, sounds suspiciously like *Dances With Wolves*. It is, however, set in "New France" in 1634. *Jesus of Montreal's* Lothaire Bluteau plays the adventuresome Jesuit priest Father LaForgue. (November.)

Much like *The Thin Blue Line*, **Let Him Have It**—a movie about two London teenagers convicted of killing a police officer in 1952—has helped lead to a reexamination of the case by England's Home Secretary. Although one of the pair, Derek Bentley, was hanged for his role in the murder, he may now receive a posthumous pardon. *The Krays's* Peter Medak directs. (November.)

Goldie Hawn gets maternal in two roles this fall. In **Deceived**, Hawn, an art-book editor, protects herself and her daughter when

rected by *Mephisto's* Istvan Szabo. In this story of a Hungarian conductor (Niels Aresstrup) and his squabbling opera company, Close doesn't attempt arias herself; her singing voice is supplied by Dame Kiri Te Kanawa. (November 8.)

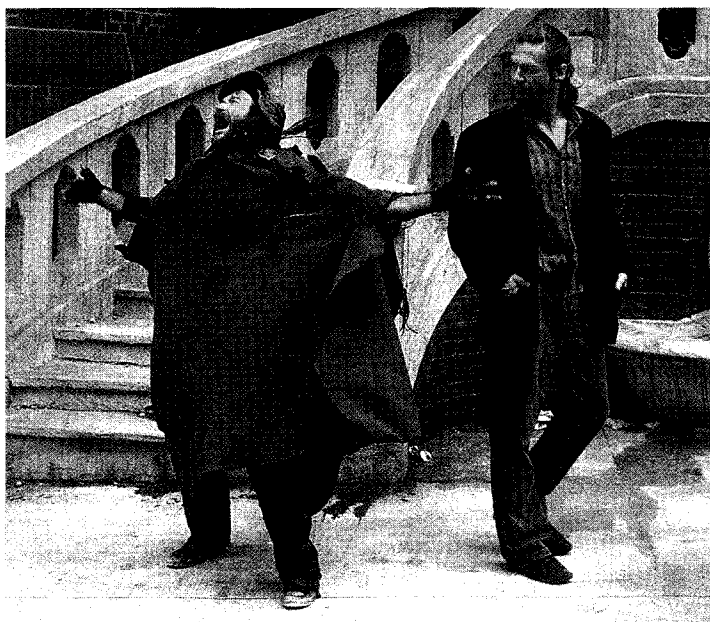
Does *People* magazine's "Sexiest Man Alive," Patrick Swayze, stand a ghost of a chance in a serious role? In

City of Joy, he plays a doctor in the slums of Calcutta. *The Killing Fields's* Roland Joffe directs. (December 25.)

Regarding Henry starred Harrison Ford as a successful lawyer recovering from gunshot wounds. Now comes **Shattered**, featuring Tom Berenger as a wealthy real-estate developer struggling to regain his memory following an auto accident. *Das Boot's* Wolfgang Petersen directs Greta Scacchi (who plays Berenger's wife and starred with Harrison Ford in *Presumed Innocent*), Corbin Bernsen, and Bob Hoskins. (October 11.)

IN BRIEF

SABELLE HUPPERT STARS in Claude Chabrol's faithful reinterpretation of **Madame Bovary**. (December 25.) . . . Steven Spielberg presents **An American Tail: Fievel Goes West**, an animated sequel to the story about a Russian mouse in America. (November 22.) . . . Shot in London, Turin, and Berlin, **At the Max**, a Rolling Stones concert movie, claims to be the first feature-length film shot in the large-format IMAX process. (November.) . . . And **Twenty-One** stars *Lethal Weapon 2's* Patsy Kensit as a young Londoner learning quickly about love. (October 4.) DEGEN PENER



'THE FISHER KING' REELS IN WILLIAMS, BRIDGES.

THEATRE

PLAYBILL

THE THIN MAN FINALLY SINGS! NICK & NORA COMES TO BROADWAY.

ARTHUR LAURENTS, THE WRITER AND DIRECTOR of *Nick & Nora*, is very much aware that some people might expect a musical based on *The Thin Man* to have "a lot of drinking and jokes about dead bodies. But when I did *Gypsy*," he says, "they thought it was going to be some trashy show about a stripper."

Now, after street gangs (in *West Side Story*), strippers (in *Gypsy*), and transvestites (in *La Cage aux Folles*), Laurents, 73, turns to that swank martini-drinking couple created by Dashiell Hammett and brought to life by William Powell and Myrna Loy in the 1934 movie. Though *Nick & Nora* does have a debonair little terrier named Asta, the show that opens November 10 at the Marriott Marquis merely uses Hammett's characters as the springboard for a brand-new story, says Laurents, the director, writer, and godlike father of the only new musical opening on Broadway this season.

Barry Bostwick plays Nick, the charming cad from the wrong side of the tracks; Joanna Gleason plays Nora, a glamorous society dame with a lot of dough. In Laurents's version, there's also Christine Baranski as a movie star of very good breeding and Chris Sarandon as a corrupt studio union boss. The show revolves around a murder and covers a 24-hour period. Besides swell-elegant music and dancing, there are knockout sets by Douglas Schmidt—from a Hollywood hotel in the thirties to a big glamour-puss house in Laurel Canyon.

For a while, it didn't look as though even Arthur Laurents—who wrote *The Time of the Cuckoo*, the libretto of *West Side Story*, and directed *La Cage aux Folles* and the recent revival of *Gypsy*—was going to be able to get this one off the ground. There were problems with the first producers and a knotted-up web of rights involving the Hammett estate, the Lillian Hellman estate, even Ted Turner (the CNN chief owns MGM's original *Thin Man*). Finding the right cast was easy, says Laurents.

Bostwick, who won a Tony for *The Robber Bridegroom* in

1977, says he's watched a lot of old Cary Grant movies to come up with a style. He's also had to take voice lessons, lose weight, and get back into ballroom-dancing shape. "But I'm not playing Fred Astaire," he says. "Nick's a guy who's happy with one foot in a sleazy bar and the other in a tuxedo."

Gleason, who won a Tony for *Into the Woods*, was first approached three years ago to play Nora. "And I just waited and waited and waited," she says. For Gleason, who's specialized in bitchy best friends and wisecracking sisters-in-law, *Nick & Nora*'s a chance to play somebody sexy and glamorous. "But it's very different from the movie," she says. "There's a dark, gritty side that's much closer to the book than the movie."

Using "lots of silk and satin and negligees," costume designer Theoni V. Aldredge has tried to create the feel of an old black-and-white movie with a few dashes of color. "With a bright script and good strong lyrics, you don't need a dress parade of colors," she says.

Composer Charles Strouse, who did the scores for *Bye Bye Birdie* and *Annie*, among others, is also using Hollywood as his inspiration. "In the old days, people like Max Steiner and Alfred Newman literally filled the screen with music," he says. When Bette Davis walked into a room, they wanted audiences to know that *Bette Davis* had walked into the room!"

Richard Maltby Jr., who recently wrote the lyrics for Off Broadway's *Closer Than Ever* and collaborated on the lyrics for *Miss Saigon*, says that he was trying "to find the musical equivalent of sophisticated comedy. I hope it suggests the work of Cole Porter and people like that."

For Laurents, this is a first: a high comedy set to music. "*High Society* doesn't count," he says. "It was a lousy musical that bastardized *The Philadelphia Story* and threw in a couple of songs. I'm trying to give the audience a musical play that they will nominally laugh at and find glamorous and hopefully illuminate a few aspects of their own lives along the way."

RICHARD DAVID STORY

FALL PREVIEW

PHOTOGRAPH BY THEO WESTENBERGER

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ELECTRONIC REPRODUCTION PROHIBITED



*Jason Robards parks his star in
'Harvard Yard,' while Sheen and York
hitch theirs to a witch.*

MUSIC TO OUR EARS

PROSPERO AS A MAD SCIENTIST? Ariel on roller skates? Intergalactic adventures to the sounds of Jerry Lee Lewis and the Beach Boys? Shakespeare is probably turning in his grave, but the creators of **Return to the Forbidden Planet** don't seem to mind. Billed as a sort of *Tempest* meets *Forbidden Planet* (itself a 1956 *Tempest* update), *Return to the Forbidden Planet* has been playing for almost two years in London, where it won the 1990 Olivier Award for Best Musical. Julee Cruise of the haunting voice (*Twin Peaks*) will star. (Variety Arts Theatre, October 10.)

Described in somewhat understated terms by one Irish critic as "a worthy curtain-raiser," Brian Friel's **Dancing at Lughnasa** has its American premiere this fall. The play

recalls a few days in the lives of five spinster sisters. The year is 1936, the place Donegal. Michael, the now-grown child born out of wedlock to one of the sisters, narrates the action, which takes place when he's seven years old. Patrick Mason directs. (Plymouth Theatre, October 24.)

She's ba-a-a-ack! If you missed her last year, don't despair: Cathy Rigby is returning for another six-week stint as that perpetual youth **Peter Pan**. (Minskoff Theatre, November 26.)

FUN AND GAMES

SHE'S JEWISH. HE'S NOT. When it comes time to introduce him to her parents, she panics. This may sound like a familiar situation, but things really get out of hand in James Sherman's **Beau Jest**, when Laura Patinkin (Mandy's cousin) invents the

kind of boyfriend her parents want her to have (a successful Jewish doctor), then hires someone to "play" him for her folks. (Lamb's Theatre, October 10.)

Jason Robards is a retired music teacher, and Judith Ivey, a former student, is his housekeeper in Israel Horowitz's **Park Your Car in Harvard Yard**. Zoe Caldwell will direct. (Music Box Theater, November 7.)

In **André Heller's Wonderhouse**, Igor, the three-foot-six-inch husband of Olga, a retired performer of similar stature, gathers their friends—illusionists and other old-time variety artists—to celebrate his wife's seventieth birthday. (Broadhurst Theater, October 6.)

To get us in the holiday mood, there's **Forbidden Broadway Presents Forbidden Christmas**, including a spoof of *A Christmas Carol* featuring a John Simon-wannabe as Scrooge and an Ethel Merman type as the Ghost of Christmas Past. (Theatre East, November 24.)

Thoroughly modern motherhood is the subject of a new play by Kathleen Tolan. Directed by Gloria Muzio (*Other People's Money*), **Approximating Mother** looks at one woman's decision to adopt a baby. (Judith Anderson Theatre, November 6.)

DRAMA URGES

MORE BABY TALK: "Happily married couple, educated and financially stable, want to give a healthy white baby a lifetime of love. . . ." So reads the ad placed by Rachel (Stephanie Zimbalist) and Richard (Joel



PATRICK STEWART.

Polis) in Jane Anderson's **The Baby Dance**. Their frantic search leads them to a Louisiana trailer park, home of Wanda (Linda Purl) and Al (Richard Lineback). (Lucille Lortel Theatre, October 17.)

George C. Scott will direct and star in Paul Osborn's **On Borrowed Time**, about a grandfather and his grandson who go head-to-head with Death. Teresa Wright, Conrad Bain, and Nathan Lane co-star. (Circle in the Square Uptown, October 9.)

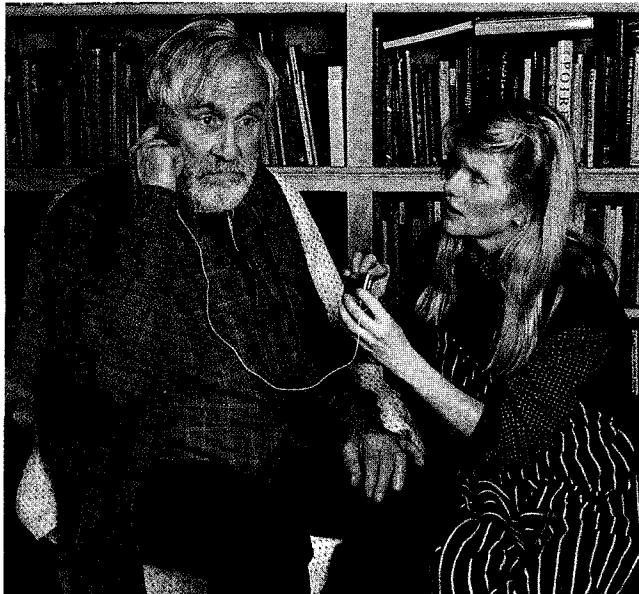
Theodora Skipitares uses life-size puppets, kinetic sculpture, film, and music to illustrate the history of New York in **The Radiant City** at the American Place Theatre. (October 6.) Starting in November, comedienne Jane Gennaro plays a writer in **Reality Ranch**.

Cheryl Lynn Bruce, Sybil Walker, and Jacqueline Williams play the women who inspired Endesha Ida Mae Holland's **From the Mississippi Delta**. (Circle in the Square Downtown, November 11.)

There'll be witch-hunting on



THE CAST OF 'RETURN TO THE FORBIDDEN PLANET.'



ROBARDS AND IVEY IN 'PARK YOUR CAR.'

Broadway when Arthur Miller's **The Crucible** comes to the Belasco, starring Martin Sheen, Michael York, Madeline Potter, Sylvia Sidney, and Fritz Weaver. (November.)

SOLO SIGHTS

PATRICK STEWART IS bringing his own version of **A Christmas Carol** to Broadway. That's right, the man we know as Captain Jean-Luc Picard on *Star Trek: The Next Generation* will portray everyone from Tiny Tim to Scrooge. But after twenty years in the Royal Shakespeare Company, Stewart is probably more than equal to the task. (Eugene O'Neill Theatre, December 19 through 29.)

It's been almost 40 years since Charlie Chaplin

stopped her from committing suicide in *Limelight*. Now, over four consecutive evenings, Claire Bloom brings us **Women Observed**, "dramatic portraits" of characters from *Jane Eyre*, *Anna Karenina*, *The Turn of the Screw*, *A Room of One's Own*, and *Mrs. Dalloway*. (Symphony Space, September 26.)

For five Saturdays this fall, New Yorkers can catch up on all the news from Lake Wobegon when Garrison Keillor's **American Radio Company** broadcasts live from Symphony Space. Joining Keillor are regulars Kate MacKenzie and Linda and Robin Williams (the singer, not the actor). (October 19.)

Writer Roger Rosenblatt follows in the footsteps of Calvin Trillin and Roy Blount Jr. when he sounds off in **Free Speech in America** at the American Place Theatre. (November.)

WE'VE GOT COMPANIES

MANHATTAN Theatre Club kicks off its Stage I season with Shirley Lauro's **A Piece of My Heart**, about six women who volunteer to serve in Vietnam. (October 15.) Next up is a revival of **Boesman and**

Lena, by Athol Fugard (*Master Harold . . . and the boys*), about three South Africans and their struggle for freedom. (December 10.) Stage II will present John Patrick Shanley's **Beggars in the House of Plenty**, a black comedy about an Irish family. (October 1.)

Two sisters are brought together after many years in **Marvin's Room**, written by Scott McPherson, at Playwrights Horizons. (Mainstage, November 15.)

The 1986 Broadway production was a flop, but the American Jewish Theatre may have better luck with its scaled-down version of **Rags**, the story of a Jewish immigrant who, with her son, comes to America in search of a husband. Richard Sabellico will direct. (November 2.)

The WPA Theatre, which brought us *Little Shop of Horrors* and the pre-Julia Roberts *Steel Magnolias*, will present **The White Rose**, by Lillian Garret-Groag. *Rose* is the true story of Munich University students who resisted the Nazis. (October.)

song, theater, vaudeville, and politics, including works by Bertolt Brecht and Kurt Weill. (October 23.)

Anne Bogart will direct Brecht's **Jungle of the Cities** at the Public Theater (Marintson Hall, November), followed by Shakespeare's **Pericles**, starring Campbell Scott (son of George C.) and directed by Michael Greif. (Newman Theater, November.) Finally, a Jean Genet-Dario Fo double bill: **Four Hours in Shatila**, directed by JoAnne Akalaitis, and **Story of the Tiger**, directed by Chris Ashley. (Luesther Hall, December.)

At Circle Repertory Company, a young couple fights for the American Dream on the Lower East Side in Timothy Mason's **Babylon Gardens**. (October 6.)

Shmulnik's Waltz, this season's first offering from the Jewish Repertory Theatre, is the story of an immigrant peddler's love life. (October 27.) F. Murray Abraham (*Amadeus*) will star in a revival of David Mamet's **A Life in the Theatre**, about



PURL AND ZIMBALIST IN 'THE BABY DANCE.'



'DANCING AT LUGHNASA.'

If you've heard only her ear-piercing version of "Those Were the Days," you may decide to sit this one out: a musical monologue performed by Jean Stapleton. In fact, Stapleton *can* sing well, and **Bon Appétit!**, at the CSC Repertory Theater, should help prove it to those skeptics who know her only as Edith Bunker. (September 25.) The music continues with **Cabaret Verboten**, an evening of

two actors with big egos. (December 15.)

Lindsay Crouse—she played the uptight psychiatrist to Joe Mantegna's madman in *House of Games*—will star in the Roundabout Theatre Company's production of Harold Pinter's **The Homecoming**, along with Roy Dotrice (Father in TV's *Beauty and the Beast*). (October.)

MELISSA MORGAN

THE GOOD NEWS IS THAT WRITER/PRODUCER SUSAN Harris will have new situation comedies on two different networks this fall. The bad news is that Harris won't be writing many episodes of either of them. There ought to be, she says, a special line when they scroll the credits: "My husband calls me 'Creator-Deserter'"—a combination of Shiva and Shane.

Harris has been in the business for twenty years, "out of necessity," she says. A broken marriage left her penniless, with a two-year-old. She watched a lot of television and said, "Anybody can write this garbage; why not me?" She wrote her first script on spec. Her first series was *Fay*, followed in 1976 by the infamous *Soap*. She promised herself after *Soap* never again to write *all* the episodes in any of her series. A sitcom with sex and fangs, a sort of electronic Lenny Bruce, *Soap* almost drove Harris crazy. She not only had to write and produce it—every week, another sacred cow to barbecue—she had to defend what she'd written to a nervous network on the receiving end of dyspeptic complaints from the moral majoritarians. At least one of her two new sitcoms is likely to offend whole new sectors of the American public.

Besides *Benson*, *I'm a Big Girl Now*, *It Takes Two*, and the short-lived *Hail to the Chief*, Harris has "created and deserted" *The Golden Girls* and *Empty Nest*. (Wearing her producer's hat, she may look in this fall on *Empty Nest*, where they're all new writers. *The Golden Girls* are on their own.) She also wrote some of the best-remembered episodes of *All in the Family* and *Maude*, including the *Maude* abortion program—probably still the only network-television entertainment program about abortion on which the woman managed not to loathe herself.

Though Harris and her partners, Paul Witt and Tony Thomas, have a top-notch track record, "it's still a crap shoot," Harris says. "The audience is diminished. The attention span is nil. There must be 93 channels, and people just zap them." She's hopeful about one of her new series, and wary and protective of the other.

Nurses, Saturday nights on NBC, could be, she says, "a tremendous hit." Resembling *M*A*S*H* a lot more than it looks like *China Beach*, it's set in a Miami hospital, where overworked, underpaid, and mostly cheerful young women make jokes about bowel movements and benign tumors, elevator phobias and eating disorders, saliva shampoos and leprosy, paranoia and Mormonism. "It's a younger *Golden Girls*," says Harris. "We've all been in hospitals, and it's easy to connect to these women." It's also nonstop wisecracks.

Whereas *Good & Evil*, Wednesday nights on ABC, is "a serial comedy" about people "it's not easy to identify with or root for." Unless, of course, you're a professional. There isn't a TV critic who won't be rooting for Marian Seldes as Charlotte Sandler, an Estée Lauder/Helena Rubinstein cosmetics queen; or for Margaret Whitton as her good daughter, Genny, a research scientist who tries out her brand-new vaccines on herself

because she doesn't want to hurt her laboratory animals; or for Teri Garr as the evil daughter, Denise—when she was a child, they left her out in the garden for a year because

they didn't like her complexion—who formulates an anti-aging cream that happens to rot people's faces off. And we're not even talking about Genny's daughter Caroline (Brooke Theiss), mute since her father died. And Denise's husband, Ronald (Marius Weyers), whom she shoved off Mount Everest in 1987. And . . . But there are many secrets yet to be disclosed in *Good & Evil*, including the dreadful past of the man both daughters want to marry, and the defrosting, in Nepal, of a Rolex.

Of course, *Good & Evil*, in the Harris-written opening episode, will do its best to offend the animal-rights activists, the mental-illness symps, lobbyists for the handicapped, capitalist pigs, and at least one former candidate for mayor of New York. As for Teri Garr, well, think of Roseanne Barr as Fay Weldon's *She-Devil*. Or Diana Rigg in *Mother Love*. Or Joan Collins. Or Bette Davis. Then think again. In *Good & Evil*, evil's cute.

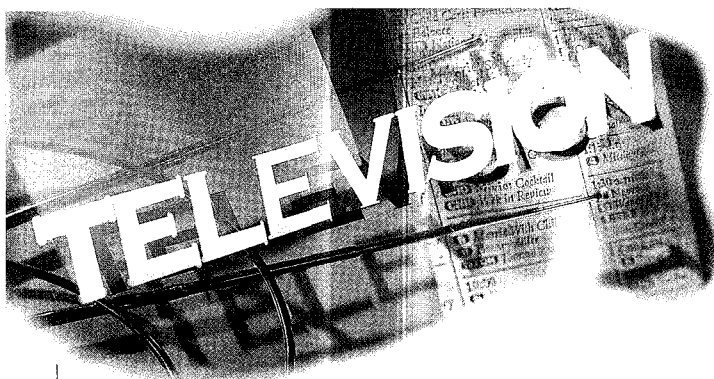
JOHN LEONARD

FALL PREVIEW

PHOTOGRAPH BY MARK SELIGER

MARGARET WHITTON
AND TERI GARR IN
GOOD & EVIL.





*ABC shoulders 'The Burden of Proof,'
Roseanne squats on the scrimmage line,
and Parnell comes to PBS.*

MONDAYS

Nothing new.

TUESDAYS

I'll Fly Away (8 to 9 P.M.; NBC). Racial strife, the South (circa 1958), and Sam Waterston—a "principled" lawyer. Also: speechifying, a "forthright" black housekeeper, and humidity.

Home Improvement (8:30

(a horde of young thespians) and major themes.

WEDNESDAYS

The Royal Family (8 to 8:30 P.M.; CBS). Redd Foxx and Della Reese play the Royals, happily retired. Enter the grandkids.

Teech (8:30 to 9 P.M.; CBS). A black music teacher lands at stuffy Winthrop Academy: all male, all white,



MARLEE MATLIN IN 'REASONABLE DOUBTS.'

to 9 P.M.; ABC). The Mr. Martha Stewart of power tools can fix anything (except his own family)!

Homefront (10 to 11 P.M.; ABC). Postwar drama (late forties), with ensemble cast

and all he can handle.

Sibs (9:30 to 10 P.M.; ABC). Three sisters, from, among others, the Chekhov of Burbank: James L. Brooks. One sells real estate. Another is co-dependent. A third has a

really great apartment.

THURSDAYS

Pros & Cons (8 to 9 P.M.; ABC). Richard Crenna and James Earl Jones fight crime and inner demons. These include divorce and fear of intimacy (Crenna), jail and a gilded larynx (Jones, reprising his character from *Gabriel's Fire*).

Drexell's Class (8:30 to 9 P.M.; Fox). Dabney Coleman plays another "sardonic" guy—this time a caustic but lovable teacher.

FBI: The Untold Stories (9 to 9:30 P.M.; ABC). Only tales this graphic could have lured Pernell Roberts back to series television. He narrates, with interviews, newsreels, and—as needed—dramatizations.

FRIDAYS

Princesses (8 to 8:30 P.M.; CBS). Three single women—each with hilarious emotional handicaps—share a rent-free New York penthouse. With Twiggy, Julie Hagerty, and Fran Drescher.

Step by Step (8:30 to 9 P.M.; ABC). *Ménage à Brady Bunch*, with historic casting: Suzanne Somers, returning to comedy, marries Patrick Duffy, perhaps new to it. Three kids each.

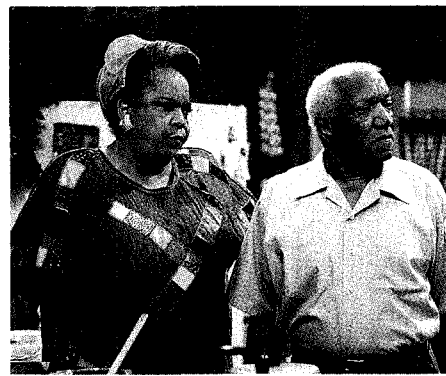
Brooklyn Bridge (8:30 to 9 P.M.; CBS). From Gary David Goldberg (*Family Ties*). Brooklyn, 1956—when streets were safe and doctors made house calls. And from the looks of this wiseacre family, everyone was a regular comedian.

The Carol Burnett Show (9 to 10 P.M.; CBS). We're so glad we'll have this time together. Aren't we?

Flesh 'N Blood (9:30 to 10 P.M.; NBC). It's not easy being the youngest and most beautiful assistant D.A. in the history of Baltimore!

Reasonable Doubts (10 to

11 P.M.; NBC). Marlee Matlin and Mark Harmon: One's hearing-impaired; the other's a jerk. (Neither is both.) She's a top assistant D.A.; he's a police investigator. They *hate* injustice.



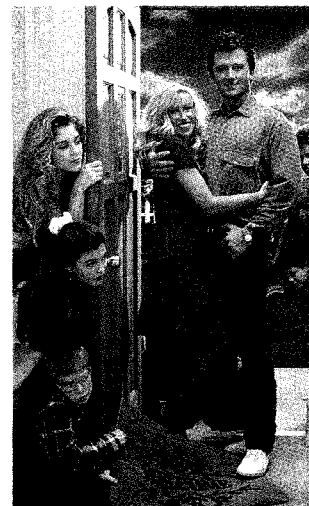
REESE AND FOXX IN 'ROYAL FAMILY.'

Palace Guard (10 to 11 P.M.; CBS). A thief turned security whiz guards the very hotels he used to rip off.

SATURDAYS

The Torkelsons (8:30 to 9 P.M.; NBC). There are many of these people. A single mother, cash-poor, raises them.

Nurses (9:30 to 10 P.M.; NBC). A paean to the bed-



THE 'STEP BY STEP' CAST.

pan—four women, one man, and loads of goodwill. You'll laugh; you'll cry—you may even wish you were sick. Via the *Golden Girls* gang.

The Commish (10 to 11 P.M.; ABC). From the syllables of *com-mis-sion-er* comes Tony Scali—one heluva cop. His M.O.: "Chases usually lead to injuries, but no one ever got hurt by a

bowl of linguine." Antipasti: a wife, son, and (deadbeat) brother-in-law.

P.S.I. Luv U (10 to 11 p.m.; CBS). The always vivacious Connie Sellecca and the rarely unemployed Greg Evigan enjoy the witness-protection program. They hide in Palm Springs, pretend they're married, and work for a P.I. Nearby: Earl Holliman.

SUNDAYS

The Adventures of Mark & Brian (7 to 7:30 p.m.; NBC). Actual Los Angeles D.J.'s defy nature—and *60 Minutes*—in real-life adventures.

Eerie, Indiana (7:30 to 8 p.m.; NBC). The new kid in town suffers unspeakable visions. (He's from New Jersey.) But everyone else in Eerie just putters along.

Man of the People (8 to 8:30 p.m.; NBC). His ex-wife dies, and James Garner—through a remarkable series of sudden developments—inherits her council seat. But he's rough-edged and shifty, new to all this.

Roc (8:30 to 9 p.m.; Fox). A black working-class family struggles—adorably—toward the American Dream. Starring most of Broadway's *Piano Lesson*, including the roiling Charles Dutton.

Pacific Station (8:30 to 9 p.m.; NBC). Plunk Robert Guillaume down in Venice Beach, and let the games begin! He's a buttoned-down police detective with a new beat—and wacky colleagues.

Herman's Head (9:30 to 10 p.m.; Fox). We go inside.



ON ABC'S 'HOME FRONT.'

MINI-SERIES

ABC: The Jackson Five, with the "full cooperation of the Jackson family"; **Dynasty: The Reunion**, with the immediate cooperation of Joan Collins, Linda Evans, and John Forsythe—who uncannily reprise their roles; **The Burden of Proof**, four hours of finger-pointing from Scott (Presumed Innocent) Turow.

CBS: In a Child's Name: A New Jersey dentist descends into drugs and violence—killing his wife. Who'll save the kid? A true story.

NBC: Six hours of A Woman

and a Named Jackie, assayed by Roma Downey (*One Life to Live*); a woman named Jackie Collins penned **Jackie Collins' Lady Boss**, about tanned folks; **Cruel Doubt**, another Joe McGinniss it-actually-happened bloodfest.

MADE-FOR-TV MOVIES

ABC: Wife, Mother, Murderer: Most people thought she was swell. In **Backfield in Motion**, Roseanne Arnold (née Barr) goes pigskin. Blair Brown, ex-call girl, faces **Those Secrets**. In **Yes, Virginia, There Is a Santa Claus**, Charles Bronson makes merry.

CBS: Lesley Ann Warren, In Sickness and in Health, adds MS to her résumé; Delta Burke, in **Love and Curses . . . and All That Jazz**, tackles voodoo; **US** jails Michael Landon for a crime he didn't commit; Tyne Daly, Gena Rowlands, and Cynthia Nixon enact **Face of a Stranger**, in which a rich housewife befriends a homeless woman (based on a *New York* story).

NBC: Dolly Parton bursts into TV drama with **Wild Texas Wind**, as a murder suspect; there's **I Still Dream of Jeannie**, with most of the

usual suspects; and **Deadly Medicine**, which casts Veronica Hamel as a pediatrician and makes her suffer.

HBO: Robert Duvall is **Stalin**; Jack Lemmon, a millionaire, explores bankruptcy in **Getting There**. **Prisoner of Honor** combines Richard Dreyfuss with the notorious Dreyfus affair.

PBS

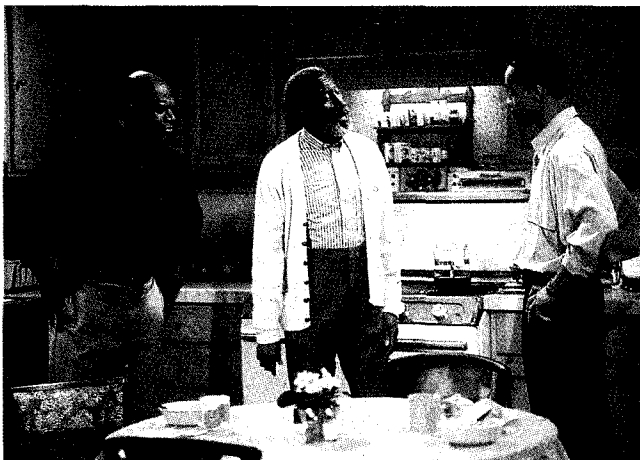
Great Performances (not just on Fridays anymore): **Paul McCartney's Liverpool Oratorio**; the evolution of street dance; **A Carnegie Hall Christmas**; the Paul Taylor dance troupe. **Nova** (Tuesdays): baldness, Chernobyl, art fraud, Everest. **Masterpiece Theatre** (Sundays): **A Murder of Quality**, John le Carré's only crime thriller, with Glenda Jackson, Denholm Elliott, and Billie Whitelaw; **Sleepers**, a four-part comedy-thriller about Soviet agents abandoned in England; **She's Been Away**, the strange relationship between James Fox and his kooky aunt (the late Dame Peggy Ashcroft); and **Parnell and the Englishwoman**, the life and loves of Charles Stewart Parnell, considered the uncrowned king of Ireland.



'MAN OF THE PEOPLE.'

Columbus and the Age of Discovery (starting October 6, 8 to 10 p.m.) runs four straight nights. It's this year's answer to *The Civil War*. Filmed in 25 countries, the documentary adventure hails the 500th anniversary of Columbus's great discovery.

BOB ICKES



REACHING HIGHER IN 'ROC.'

SUNDAY AT THE MET WITH GEORGES: 'SEURAT, 1859-1891' HITS TOWN.

GEORGES SEURAT WAS A MAN OF RULES—100 percent French with the temperament of a German. His obsession with order and reason, however, was not the maniacal, Teutonic kind but the sober bourgeois inclination of a man fascinated by music, mathematics, and the latest discoveries in optics.

His system of color analysis—called pointillism—looked forward to relativity theory. If, as the Impressionists said, color picked up “local” qualities by association, then the artist must deliberately split each tone into dabs of contrasting, complementary pigments (“like the interpenetrating crests of waves,” explained his chief promoter, Félix Fénéon). Not content to stop there, Seurat divided the painting’s rectangle into quadrants and directions representing particular emotions, a geometric organizing scheme that anticipated some aspects of Picasso’s Cubism. In so many ways, including his optimism about science, Seurat looked toward the twentieth century that he never lived to see.

Pointillism’s penultimate product, that monument of Post-Impressionism *Sunday Afternoon on the Grande Jatte*, was mobbed when it was shown in 1887 and has lost no notoriety since. Has there ever been another painting famous enough to star in a Broadway musical? For people who still aren’t sure what they think of Seurat’s grainy, cerebral landscapes, it may be helpful to know that even his contemporaries weren’t always wild about them. Gauguin made scathing reference to “little green chemists who pile up tiny dots,” and Renoir, Monet, and Sisley refused to show with Seurat in the 1886 Impressionist exhibition. History has deposited dust on those remarks. Seurat is a giant, a precursor not just of scientific modernism but of color lithography and the age of photomechanical reproduction.

Now he has another chance to win the public’s hearts and minds. On the centenary of his death, from diphtheria, and just over 30 years after the last big exhibition (on the centenary of

his birth), the Metropolitan and the Réunion des musées nationaux/Musée d’Orsay have devised a show that puts pointillism before its first postmodern audiences. “Seurat, 1859–1891,” fresh from its Paris debut, opens here on September 24 after several weeks of previews.

Four of his largest pictures—*Grande Jatte*, in the Art Institute of Chicago; his resounding *Bathing Place, Asnières*, in the National Gallery in London; *Models*, in the Barnes Foundation; and *Chahut*, in the Rijksmuseum Kröller-Müller in Otterlo, the Netherlands—will stay where they are. Too bad, but . . . not so bad, since the show is weighted toward the preparatory drawings and painted studies, Seurat’s first Impressionist-style Barbizon landscapes, the experimental divisionist paintings, and the late, luminous seascapes. Even in his own time, those were the works that (more or less) everybody preferred.

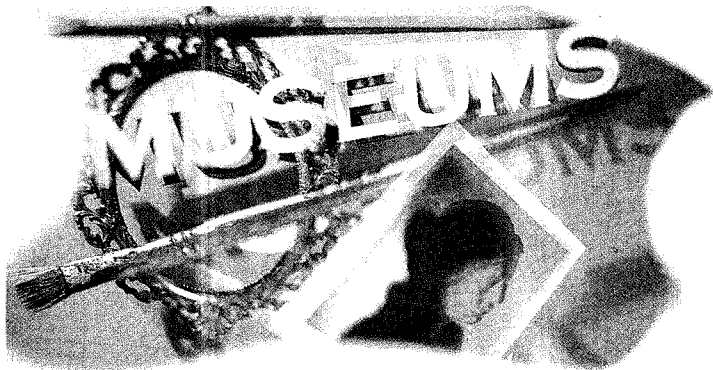
Before and after *Grande Jatte*, Seurat’s touch was slightly looser and more fluid, though overall, it was always as substantial and stony as an Egyptian sculptor’s. The drawings are especially beautiful because, reduced to blacks and grays, their subjects betray the artist’s absolutely correct eye, his uncanny balance, and his balletic grace as a draftsman. Seurat’s classicizing drive for perfection was all-encompassing. His genius becomes much clearer when you compare him with his lesser disciples. They converted his grand color theory into fussy little “compositions” (in the worst sense). In contrast, his sense of order ruled the whole of his mind and sight.

Aiming for the global, Seurat formed his colored hazes into perfectly structured atomized universes that coalesce by powerful inner forces, as inevitable as thought by natural law. His pictures are fractured into brilliantly inflected bits of delicate luminosity, containing the heat and light of the French summer-scape. With 189 drawings, paintings, and pastels, this show is not exactly short on things to see. It may inspire us, instead, to think of what heights such a young artist reached in such a brief but intense lifetime.

KAY LARSON

TIME FOR CHANGES
FEBRUARY 1990





*Of armor and the Met, Harlem bails
Lawrence, Columbus sails for 77th
Street, and Polke goes Pop in Brooklyn.*

LINING UP BEHIND THE great Seurat extravaganza, the Metropolitan assembles its own considerable firepower in "Neo-Impressionism," a show that fills in



KING ARTHUR.

crucial background on Seurat and his times, including founding pointillists Pissarro, Signac, and their follower Matisse. (Fifth Avenue at 82nd Street; through January 12, 1992.) ... Young connoisseurs of the Met's glittering **Arms and Armor Galleries**, which have been in the midst of an overhaul, will thrill to their reopening (November 8) and, afterward, can skip over to "Resplendence of the Spanish Monarchy: Renaissance Tapestries and Armor," from Madrid's Patrimonio Nacional. (October 11 through January 5.) ... As for big exhibitions, the undisputed second place goes to "Stuart Davis, American Painter," based on new research by six prominent scholars, including associate curator Lowery Sims and

William Agee of Hunter College. (November 23 through February 16, 1992.)

AT THE WHITNEY, **Alexander Calder** once again pulls out his bag of merciful and good-humored tricks, in a full floor organized from the museum's holdings, including, of course, *Circus*, plus his earliest birds, made in the seventies from tin cans. (945 Madison Avenue, at 75th Street; November 14 through February 2, 1992.) ... California peren-

nial **Alexis Smith** shows her poetic ransackings of Raymond Chandler texts and recent insights into paradise (Los Angeles) and its discontents. (November 21 through March 1, 1992.)

THE LIFE STORIES OF two famous American abolitionists are told in the stained-glass colors and unequivocal style of a famous black artist, in "Jacob Lawrence: The Frederick Douglass and Harriet Tubman Series of Narrative Paintings," at the Studio Museum in Harlem. (144 West 125th Street; September 18 through November 10.)

THE "YEAR OF TIBET" marks a benign moment for a Himalayan nation that officially doesn't exist (except to its exiles). "Wisdom and Compassion: The Sacred Art of Tibet" was, by all accounts, a magnificent, full-blooded experience when it opened at the Asian Art Museum in San Francisco. (It is co-sponsored by Tibet House in New York.) At the IBM Gallery, it will be drastically chopped down and

weirdly paired with "Pleasures of Paris From Daumier to Picasso." It has already made a political point. Presi-



CALDER: 'BELT BUCKLE.'

dent Bush accepted its glossy red catalogue from the Dalai Lama, making China furious and tilting some encouragement toward the Tibetans. Extras include a sand mandala created at the IBM Gallery by monks, two shows at the Museum of Natural History (below), and a Tibetan-film festival at the Asia Society. The Dalai Lama will lead nine days of events timed with the opening, including a Kalachakra ("Way of Peace") teaching for initiates and committed laymen. (590 Madison Avenue, at 56th Street; October 15 through December 28.)

MONKS FROM THE Drepung Loseling monastery tell the story of Tibetan life with handcrafted dolls made on site at the Museum of Natural History. "To Preserve Tibetan Culture: Monks Demonstrate a Modern Craft" describes a new cottage (really, monastic) industry and grows into a Tibetan-village diorama of monks, horsemen, and nobility as the season progresses. The Land That Was (prior to the 1950 Chinese invasion) reappears in "Seven Years in Tibet: The Photographs of Heinrich Harrer, 1944-1951." (Central Park West at 79th Street; October 4



PICASSO DESIGNS LE JARDIN DE PARIS.



'MEN SELDOM MAKE PASSES AT GIRLS WHO WEAR GLASSES' (1985), BY ALEXIS SMITH, AT THE WHITNEY.

through November 8.) . . . The museum switches cultures for its elaborate re-creation of the once nearly extinct ceremonies of the Northwest Coast Indians, in "**Chiefly Feasts: The Enduring Kwakiutl Potlatch**," the original consumer event. (October 18 through February 23, 1992.)

COLUMBUS WEIGHS IN with the New-York Historical Society's "**Imagining the New World: Columbian Iconography**": paint-

ings, books, watercolors, drawings, prints, globes, maps, manuscripts, and the paraphernalia of discovery. The show, which forecasts Columbus's feat in European fantasies and notes the New World's profound impact on the Old (and vice versa), is organized by the Istituto della Enciclopedia Italiana and supported in part by Italian cultural institutions. This show is the New York competition for the National Gallery's huge Columbus bash in

Washington. (170 Central Park West, at 77th Street; November 13 through January 26, 1992.)

OLD LEGENDS NEVER die, nor does the Arthurian tale even fade away. "**King Arthur: Looking at the Legend**" traces this mystical idealism ("Live pure, speak true, right wrong, follow the King"—the New York Public Library cites Tennyson's invocation) through rare and first editions of books in several languages, musical scores, playbills, and remembrances. Look for "King Arthur Day" on October 20. (Fifth Avenue at 42nd Street; October 19 through February 22, 1992.)

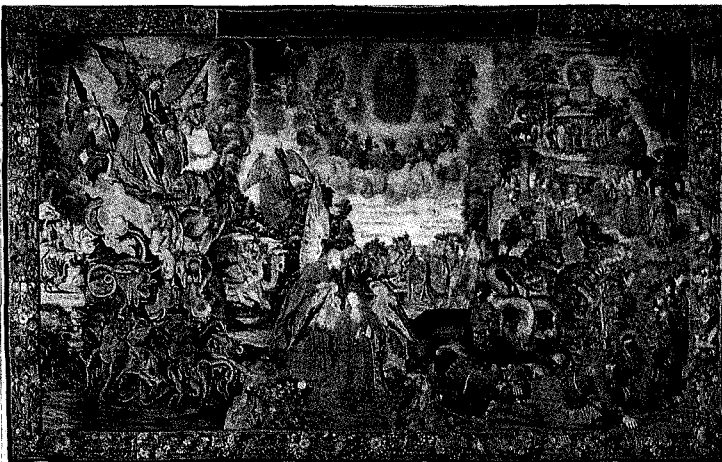
THE MUSEUM OF Modern Art has a new curator of contemporary art, Robert Storr, who gives his assessment of seven artists in "**Dislocations**," fill-

ing odd spaces in the museum with installations by the indomitable Louise Bourgeois, Chris Burden, French

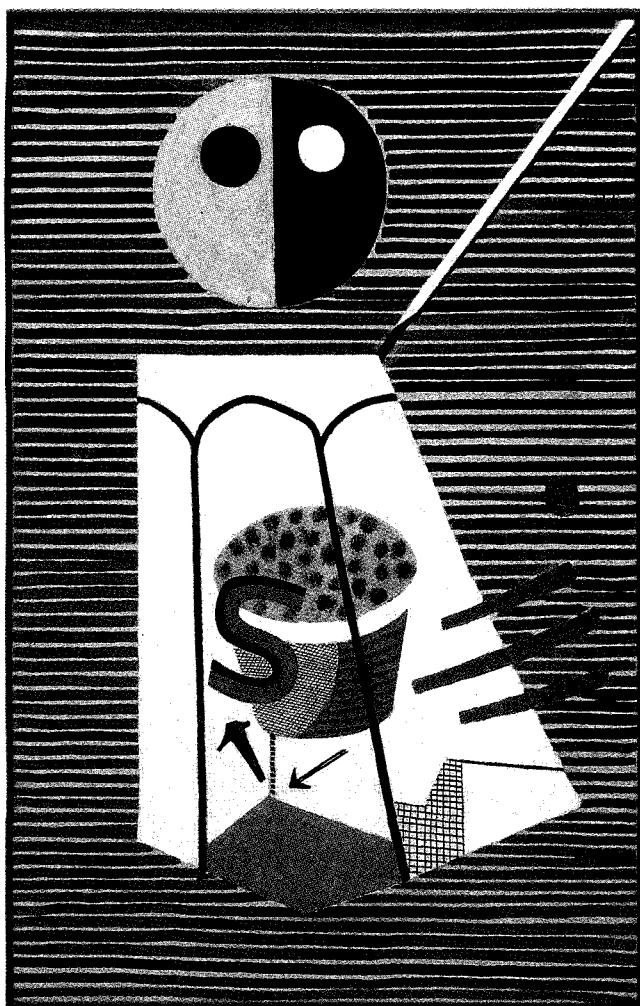


A JACOB LAWRENCE.

conceptualist Sophie Calle, David Hammons, Soviet exile Ilya Kabakov, Bruce Nauman, and Adrian Piper. (11 West 53rd Street; October 20 through January 7, 1992.) . . . "**Hines V: Tadao Ando**" examines the career of the Japanese architect. (October 3 through December 31.)



'ST. MICHAEL OVERCOMING SATAN,' AT THE MET.



STUART DAVIS'S 'SALT SHAKER' (1931).

Brice Marden, WHOSE deep, waxy, introverted paintings have lately undergone a transformation, is showing the new "Cold Mountain" series of paintings, drawings, and etchings at the Dia Center for the Arts. (548 West 22nd Street; October 17 through May 1992.)

IMMORTALITY THROUGH philanthropy: Nobody did it smarter than J. P. Morgan. Over the last three years, a \$30-million expansion just north of the Morgan Library has incorporated the house of J.P.'s son, formerly owned by the Lutheran Church in America. The doubling of the library has added permanent display rooms for the drawing, rare-book, and manuscript collections, plus a new conservation lab, lecture hall, education center, and enclosed conservatory garden court. The gala opens with an all-stops-

out "family jewels" show: "Masterpieces of the Morgan Library," with drawings by Mantegna, Rembrandt, Dürer, and Rubens; illuminated manuscripts and post-Gutenberg books; autographed manuscripts by major figures from Milton to Twain; and other rarities. (29 East 36th Street; October 1 through January 5, 1992.)

THE RATHER peculiar title "Swiss Folk Art: Celebrating America's Roots" (a tree grows in Bern?) shouldn't dissuade people from unusual and entertaining things, at the Museum of American Folk Art. (Columbus Avenue at

66th Street; September 26 through January 1, 1992.)

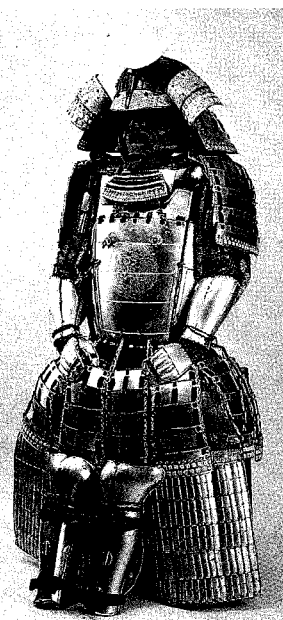
THE MORAL ISSUES OF the Holocaust are viewed through the eyes of a symbolic child—via art, photography, and video—in "Remember the Children," organized by the U.S. Holocaust Memorial Council to "reveal the danger inherent in ignorance, hatred, and prejudice in all people." Maybe the Museum of the City of New York will spread some badly needed good influence. (Fifth Avenue at 103rd Street; November 20 through May 17, 1992.) . . . East Harlem artists appear in "A New Season: Art From the Taller Boricua," inaugurating the museum's renovated New York City Community Gallery. (Through November 10, 1992.)

A HANDSOME, CHALLENGING exhibition of an artist who took American Pop Art in the early sixties and ran with it, "Sigmar Polke" comes to the Brooklyn Museum to let us marvel at how others see us (and profitably misunderstand us). In the forties and fifties, Americans did as much for Europe. (200 Eastern Parkway; October 11 through January 5, 1992.) . . . "Objects of Myth and Memory: American Indian Art at the Brooklyn Museum" is a major reprise of native art west of the Mississippi from the museum's first-



A PERUGINO AT THE MORGAN.

rate (and firsthand) collection—assembled by a curator from 1903 to 1911. (October 4 through December 29.) To sweeten the present, "A Dialogue With Tradition: Three



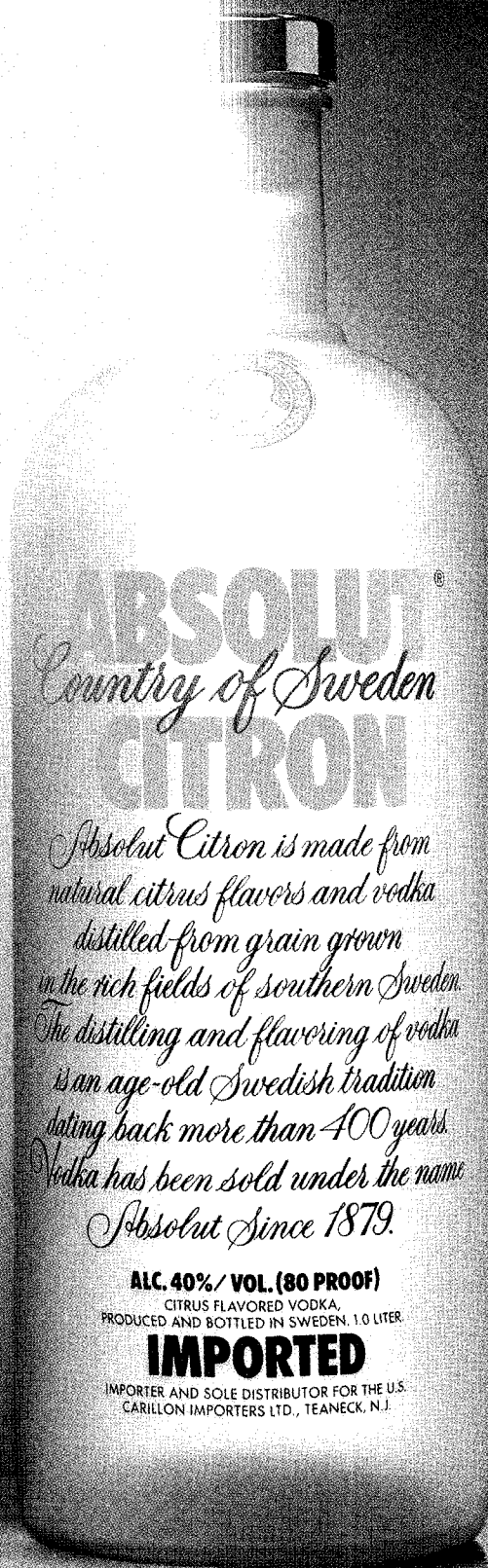
ARMOR AT THE MET.

Native American Artist Families" adds recent pottery, baskets, beadwork, and spoons by living descendants. (October 4 through January 27, 1992.)

Robert Smithson Unearthed: Works on Paper, 1957–1973," at Columbia University's Wallach Art Gallery, puts together the drawings and writings of this difficult, pivotal, essential pioneer of earth art who died in a plane crash in 1973. (Schermerhorn Hall, 116th Street and Broadway; through October 26.)

THE JEWISH MUSEUM looks at the prelude to world war in "From Expressionism to Resistance, Art in Germany 1909–1936: The Marvin and Janet Fishman Collection," including Kirchner, Dix, Gross, and their sidekicks. Note: The Jewish Museum continues to share quarters with the New-York Historical Society during building renovation. (170 Central Park West, at 77th Street; November 21 through January 26, 1992.)

KAY LARSON



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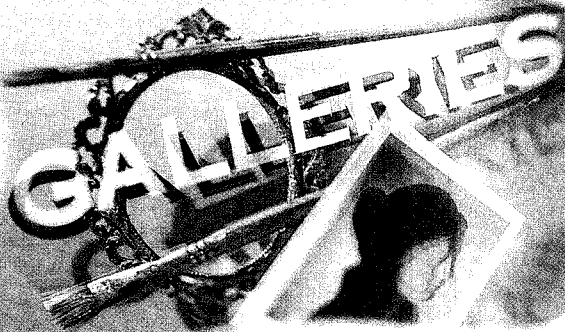
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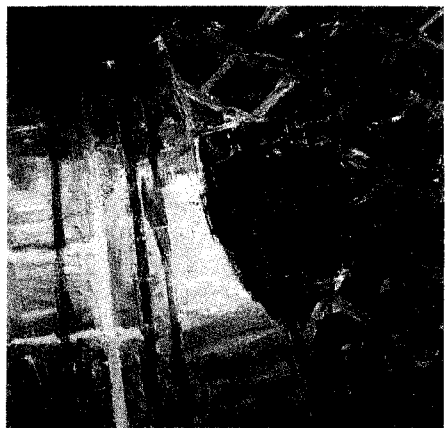
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Borofsky's beating heart, Katz's 'Black Brook,' Kapp's nocturnal New York, and Elaine de Kooning's summer of '48.

REPRESENTATIONAL PAINTING

MARLBOROUGH GALLERY will show 24-odd recent paintings and a roomful of works on paper by **Alex Katz**, whose subject matter varies from pared-down portraits of women and



KAPP'S 'CROSSING THE GRID.'

men, to figures in movement, to landscapes mostly of Maine, four of which are a continuation of his "Black Brook" series. (40 West 57th Street; October 2 through November 2.)

Last October, the painter and sculptor **Joan Brown** was killed in a construction accident in India, where she had gone to supervise the installation of one of her obelisks. In Brown's honor, Frumkin/Adams Gallery exhibits her self-portraits, dating from 1970 to 1983, including paintings from the series "Alcatraz Swim," which documented Brown's initial failure and later success in swimming San Francisco

Bay. (50 West 57th Street; through October 23.)

Richard L. Feigen settles into his new location with paintings and drawings by the Italianate Dutch landscape painter **Bartholomeus Breenbergh** (1598-1657). During a ten-year sojourn in Rome, Breenbergh became a founder of the Schilderbent, the Dutch painters' fraternity there, and as his landscape studies of the 1620s suggest, he made frequent visits to the Roman countryside and the mountainous area of Latium. After returning to Amsterdam, Breenbergh concentrated on religious and classical subjects in landscape settings, suffused with the golden light of the Roman *campagna*. (49 East 68th Street; September 17 through October 31.)

You can almost hear the brakes screeching in **David Kapp's** large-scale paintings. Based on nocturnal New York City street scenes, Kapp's heavily worked surfaces are as gritty and garish as Canal Street traffic on a Saturday night. (David Beitzel Gallery, 102 Prince Street, near Mercer Street; through October 5.)

At Nancy Hoffman Gallery, the Cuban-born artist **Juan Gonzalez** will show new collages based on García

Lorca's play *As Soon As Five Years Pass* and paintings and drawings inspired by Shakespeare's line "All the world's a stage. . . ." Drawn from the artist's memory and dreams, these works revolve around a figure who might be a friend, one of the artist's daughters, or the artist himself in different stages of his life. (429 West Broadway, near Prince Street; through October 9.)

In his newest series of paintings, "Testa Coda," **Francesco Clemente** explores the theme of spirituality, suggesting mystical connotations by dissecting figures into intense, isolated studies. (Gagosian Gallery, 980 Madison Avenue, near 76th Street; September 28 through November 16.)

ABSTRACT PAINTING

MARY RYAN GALLERY will show recent works on paper by **Tobi Kahn**, who uses acrylic, charcoal, and iridescent pigments to build up dense surfaces of color that appear to radiate

light; his landscapelike images hover between abstraction and realism. (452 Columbus Avenue, near 81st Street; October 16 through November 16.)

Since quitting the music

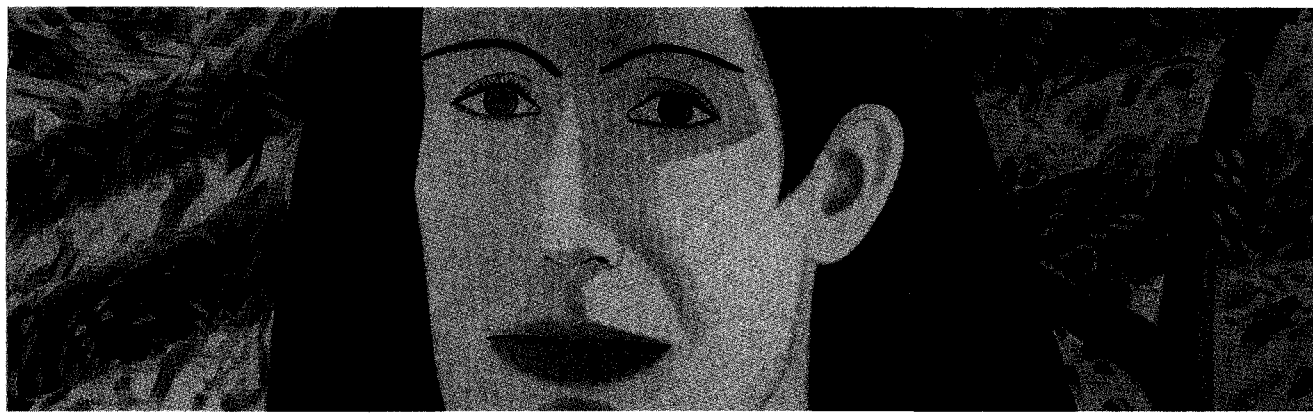


A TOBI KAHN.

scene in the early eighties, **Don Van Vliet** (a.k.a. Captain Beefheart) has devoted himself to painting. His abstract visions of nature are at least partly inspired by the Mojave Desert, where he lived in a trailer for six years, but his jagged areas of color



'THE STORAGE JARS' (1991), BY JIM DINE.



'ALBA,' BY ALEX KATZ, AT THE MARLBOROUGH.

also recall works by Clyfford Still. (Michael Werner, 21 East 67th Street; through October 26.)

The abstract elements in **Jonathan Lasker's** paintings—squiggly lines and quasi-geometric shapes floating on yellow, pink, and turquoise—combine to create a mysterious figure-ground relationship like shadows on the wall in a Disney animated film. (Sperone Westwater, 142 Greene Street, near Houston Street; September 28 through November 2.)

With their impastoed surfaces and fluid brushwork, **Thomas Nozkowski's** oil paintings on canvasboard evoke the works of such early

twentieth-century Modernists as Marsden Hartley, but have their own lexicon of images. (Max Protetch, 560 Broadway, at Prince Street; October 10 through November 9.)

Kim MacConnel's paintings have always represented a cross-pollination of cultures; recently, his works have explored imperialism and West Africa, where he has traveled extensively. "Hotel Beauregarde" mixes postcards and photographs of West Africa into abstract work inspired by traditional wall painting from Upper Volta, near Nigeria. (Holly Solomon Gallery, 724 Fifth Avenue, near 56th Street; October 16 through November 2.)

Though she turned to portraits in later life, **Elaine de Kooning** began her career as an Abstract Expressionist. Washburn Gallery will show seventeen enamel paintings that the artist completed during the summer of 1948 at Black Mountain College, where her husband, Willem, was teaching. (41 East 57th Street; October 1 through November 2.)

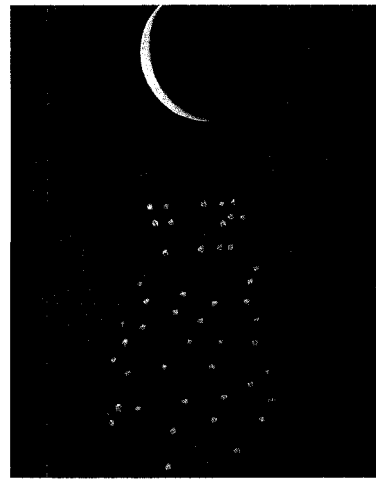
The only time **Rebecca Purdum** uses a brush is to apply a primer of glue sizing and occasionally a thin stain of burnt sienna to her canvases. After that, she pushes the paint around with her hands. The results are large, luminous paintings that recall passages from J. M. W. Turner's late seascapes. (Jack Tilton Gallery, 24 West 57th Street; October 1 through November 2.)

Though his recent works have become more painterly, **Richmond Burton** has retained the internal structure of his earlier "Thought Plane" paintings, shaped by his background in architecture and interest in the history of abstract painting. (Matthew Marks, 1018 Madison Avenue, near 78th Street; October 8 through November 30.)

SCULPTURE

Donald Judd OPENS THE season at Pace's 57th Street gallery with new plywood, Cor-ten steel, and an-

odized-aluminum boxes through October 19; from September 21 through October 26, at the gallery's downtown space, **Jim Dine** will show sculpture and paintings that mix new images (jars, sticks) with his more familiar



CLEMENTE'S 'OBSESSION.'

symbols (hearts, skulls). (Pace Gallery, 32 East 57th Street and 142 Greene Street, near Prince Street.)

Some of **Mia Westerlund Roosen's** new sculptures are non-objective; others are more suggestive of bodily forms. Her materials include lead and concrete (with which much of her work from the eighties was made) and encaustic over plaster. They'll be shown at Lennon, Weinberg. (580 Broadway, near Prince Street; October 3 through November 9.)

In her last show at Robert Miller Gallery, **Louise Bourgeois** exhibited a group of organically shaped sculptures carved from pink marble; two years later, Bourgeois's

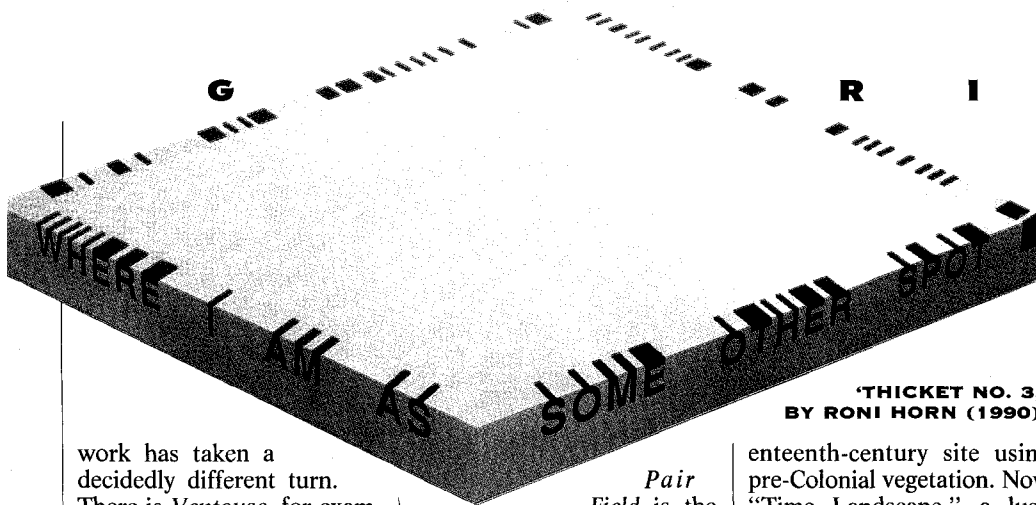


DON VAN VLIET'S 'CACTUS BLANCH' (1991).

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'THICKET NO. 3,'
BY RONI HORN (1990).

work has taken a decidedly different turn.

There is *Ventouse*, for example, which consists of two long, rectangular carved slabs of black marble, one atop the other. Bourgeois has drilled holes into the surface of the uppermost slab, over which she has placed cupping jars (used by nineteenth-century physicians for drawing blood to the surface, and by Bourgeois, who as a child would put them on her mother's back as a cure for emphysema) that are electrically lit from beneath. (41 East 57th Street; October 15 through November 16.)

Jack Shainman and Diane Brown galleries will show new sculptures by **Petah Coyne**. Both fetishistic and architectural, Coyne's recent hanging sculptures are constructed from such materials as horse fencing, chicken wire, and car motors, and painted in gradations of black through gray into white. (Brown, 23 Watts Street, at West Broadway; September 21 through October 21. Shainman, 560 Broadway, near Prince Street; through October 12.)



'UNTITLED #15,' BY ELAINE DE KOONING.

Pair Field is the title of **Roni Horn's** installation of 36 elements—12 in copper and 24 in stainless steel. She'll also show separate sculptures from her "Thicket" series that are made with plastic and aluminum and inset with quotes from literature. (Mary Boone Gallery, 417 West Broadway, near Prince Street; October 5 through November 9.)

Jonathan Borofsky has incorporated a digital recording of his own heartbeat into his new "Heart Light" sculptures, made with cast resin and aluminum. Borofsky's ongoing fascination with numbers will be represented by sculpted numbers in a series titled "Parts of Infinity." (Paula Cooper, 155 Wooster Street, near Houston Street; October 25 through November 23.)

ONE OF A KIND

Alan Sonfist HAS ALWAYS aimed to replenish the environment with his earthworks. In 1965, for instance, he re-created a sev-

enteenth-century site using pre-Colonial vegetation. Now "Time Landscape," a lush plot of land at La Guardia Place and Houston Street, reminds passersby of New York's fragile ecology. Inside, at LedisFlam gallery, Sonfist will show drawings for his recent Paris commission of "narrative parks"; a wall sculpture, *Totem of Texas*; and *Icon of Houston*, a crucifix-shaped grid of earth fragments collected from locations in that Texas city. (584 Broadway, near Prince Street; through October 12.)

For his first New York exhibition, **Matthew Barney** will show sculpture and a video of himself performing an "action" in the gallery that has to do with medicine, Jim Otto (formerly of the Oakland Raiders), and Harry Houdini. (Barbara Gladstone Gallery, 99 Greene Street, near Prince Street; October 19 through November 16.)

The British team **Gilbert & George** will re-create the exhibition that inaugurated the opening of Sonnabend's SoHo gallery twenty years ago, replete with a series of large drawings titled "The General Jungle" and their performance of "The Singing Sculpture." (Sonnabend, 420 West Broadway, near Prince Street; September 21 through October 12, with performances of "The Singing Sculpture" September 21 and 24 through 28 at 3 P.M.)

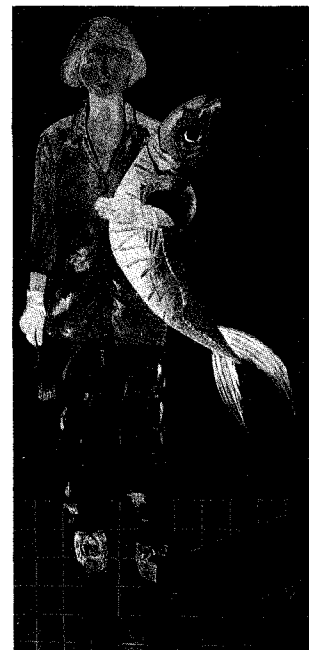
GROUP EFFORTS

'Painting' INCLUDES works by Jake Berthot, Louisa Chase, Ron Janowich, Joan Mitchell, Milton Resnick, David Row, and John Walker. (Galerie Le-long, 20 West 57th Street;

through September 28.)

Contemporary abstract painting in the conceptual mode is the theme of "**Conceptual Abstraction**" at Sidney Janis Gallery. The two-part show will feature works by Christian Eckart, Stephen Ellis, Peter Halley, Valerie Jaudon, David Reed, David Row, Philip Taaffe, and others. (110 West 57th Street; October 31 through November 23, and November 29 through December 24.)

"**Plastic Fantastic Lover (Object A)**" brings together



A JOAN BROWN
SELF-PORTRAIT.

the works of 21 women artists who express their political concerns through process and materials. (BlumHelman Warehouse, 80 Greene Street, near Spring Street; October 12 through November 2.)

"**Warp and Woof: Comfort and Dissent**," at Artists Space, is an exhibition of emerging artists whose work addresses the politics of worship, sex, and war. With installations, sculpture, and photographic works by Janine Antoni, Natalie Bookchin, Simon Grennan and Christopher Sperandio, Kim Lee Kahn, Andrea Zittel, and others. (223 West Broadway, near White Street; September 26 through November 9.)

EDITH NEWHALL

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WHY WAIT?" SAYS KURT MASUR. THE 64-year-old conductor was originally scheduled to take over as the New York Philharmonic's music director next season, but he decided to plunge in a year early, only months after his predecessor, Zubin Mehta, had taken his final bow. Masur's first concerts as the orchestra's new chief took place last week, and he will conduct a total of 44 performances during the coming season. "It's not good to leave an orchestra without a leader for a year," says the bearded and portly maestro from Leipzig—who, some swear, bears an uncanny resemblance to Brahms.

Despite his eagerness to get on with the job, Masur, who will also continue on in his post as music director of Leipzig's Gewandhaus Orchestra, hardly gives the impression of a jet-traveling careerist. "I never wanted to be a Karajan," he says. There is, in fact, nothing fast or flashy about Masur. When his name comes up in musical circles, there is never much dispute: a conductor solidly grounded in his craft and in the nineteenth-century Central European classics, a respected musician whose interpretations are more notable for abundant good sense and nourishing substance than for startling bolts of electricity or an unusually provocative point of view.

Born in Brieg, Silesia, Masur studied cello and piano at the National Music School in Breslau during the war years and later conducting at the Leipzig Conservatory. His central base of operations has remained east Germany, and although he has conducted frequently in the West, he was never tempted to move permanently. Home and community ties were always more important, and during the months preceding German unification he was among the most prominently outspoken political voices. Perhaps that is another reason why musicians respect him so much. Masur may have been a dark-horse candidate for the Philharmonic directorship, but after playing numerous concerts with him over the past decade, the musicians are

said to have approved the appointment by a wide margin.

Masur seems determined to repay the compliment. Unlike so many so-called music directors nowadays, he intends to be a visible presence. He will divide the year more or less evenly between homes in New York and Leipzig, and keep guest dates down to a minimum. At the moment, he plans to settle in Westchester with his Japanese wife, the soprano Tomoko Sakurai, and fourteen-year-old son, and investigate ways that might make the Philharmonic a more integral part of the city's life.

"What most impressed me when I first came to New York," Masur says, "was not the high buildings but the people. This must be the most international city in the world, and we must try to find out what the Philharmonic can do that will uniquely appeal to this wonderful mix. What sort of music are black Americans writing? We should hear this. I would also like to have the orchestra play in unusual places around the city and see how that works out.

FALL PREVIEW

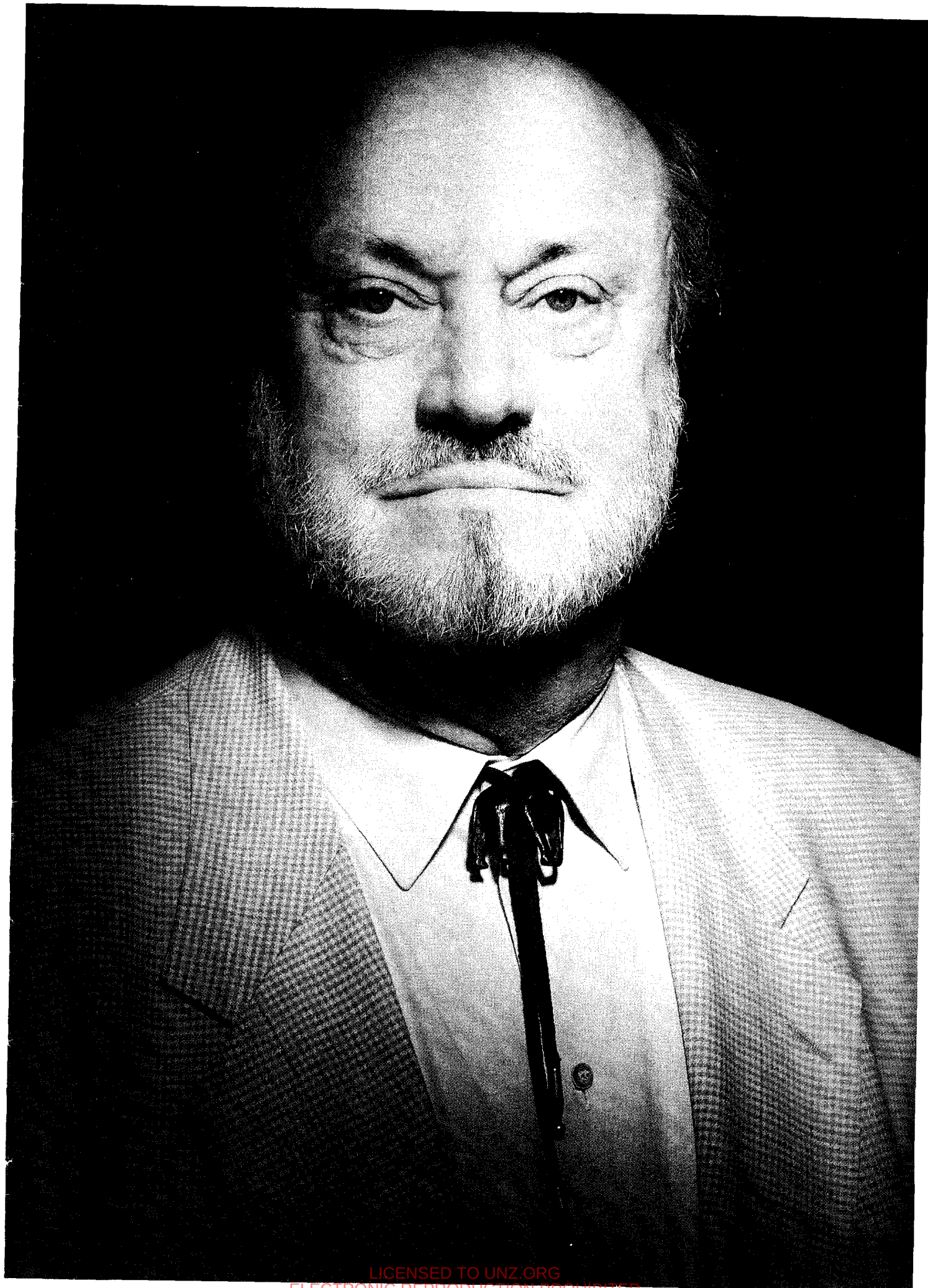
"As for repertory, I always try to keep two things in mind: an audience's desire to hear the classics they love as well as my duty to conduct stimulating new literature. There is always bound to be some resistance in this area, but if you select carefully from the best new pieces, from a variety of styles and different countries, people are likely to be tantalized and interested in hearing more. When it comes to expanding an audience's receptivity to unfamiliar music, a conductor is like a priest praying very hard in a church. The congregation may be small at first, but if he is a good priest it will grow."

That sacerdotal image automatically conjures up Bruno Walter, a conductor beloved by Philharmonic audiences 50 years ago and an idol of Masur's youth. "Walter combined a warm heart with a formidable intelligence," Masur says, "and his way of music-making touched everyone who heard it. As a conductor myself, I can aspire no higher than that: to have people say, years later, that he touched us, that he cared."

PETER G. DAVIS

PHOTOGRAPH BY FRANK SCHRAMM

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Domingo and Pavarotti sing ensemble at the Met, Salzburg sends its Marionettes, and Maestro Mozart is very much alive.

MOZART MANIA

CLASSICAL MUSIC, LIKE the rest of us, loves birthdays and anniversaries. With Carnegie Hall only months removed from celebrating its first century on the former Goat Hill, an even more universal milestone—the 200th anniversary of the death of Wolfgang Amadeus Mozart—lurks ahead, and there's Mozart, Mozart everywhere.

On December 5, the date

of the composer's death, the Mozart Bicentennial at Lincoln Center hits a high note with the **New York Philharmonic** performing Mozart's *Requiem*, Erich Leinsdorf conducting. Soloists include pianist Alicia de Larrocha and vocalists Roberta Alexander, Florence Quivar, John Aler, and Paul Plishka (other dates are December 6, 7, and 10). The **Academy of St. Martin-in-the-Fields**, conducted by Sir Neville Mar-

iner, also unleashes the *Requiem* on December 5, at Carnegie Hall. Sylvia McNair, Carolyn Watkinson, Richard Croft, and Stafford Dean are the vocal soloists. An opera highlight of the bicentennial is the **Salzburg Marionette Theatre**, which brings its ethereal charm to Alice Tully Hall the week of November 25, performing *The Marriage of Figaro*, *Don Giovanni*, *Così fan tutte*, and *The Magic Flute*. The **Metropolitan Opera**, too, will present a hearty selection of Mozart (details below).

While both the New York Philharmonic and the **Chamber Music Society of Lincoln Center** liberally sprinkle Mozart throughout their fall concerts, a number of other performers devote entire evenings to his work. At Avery Fisher Hall: On October 9 and 13, **Itzhak Perlman** and **Daniel Barenboim** complete their four-concert series covering Mozart's sonatas for violin and

piano. The October 13 concert features Variations in G on *La Bergère Célimène* (K. 359) and the "für Anfänger" sonata in F, K. 547. **Alfred Brendel** and the **Orchestra of St. Luke's** perform two piano concertos—K. 466 and K. 595—and Mozart's Symphony No. 40 on November 17. At Tully Hall: The **Korean Symphony Orchestra of New York** plays all-Mozart programs on October 19 and November 13. In a continuing series, Mozart's liturgical music will be presented in context by various conservatory and university groups on October 14, October 25, November 10, and November 21. The **Juilliard Chamber Singers** perform a Mozart program (on October 23), as does the **Juilliard Symphony**, with the **Barnard-Columbia Chorus** (on October 25).

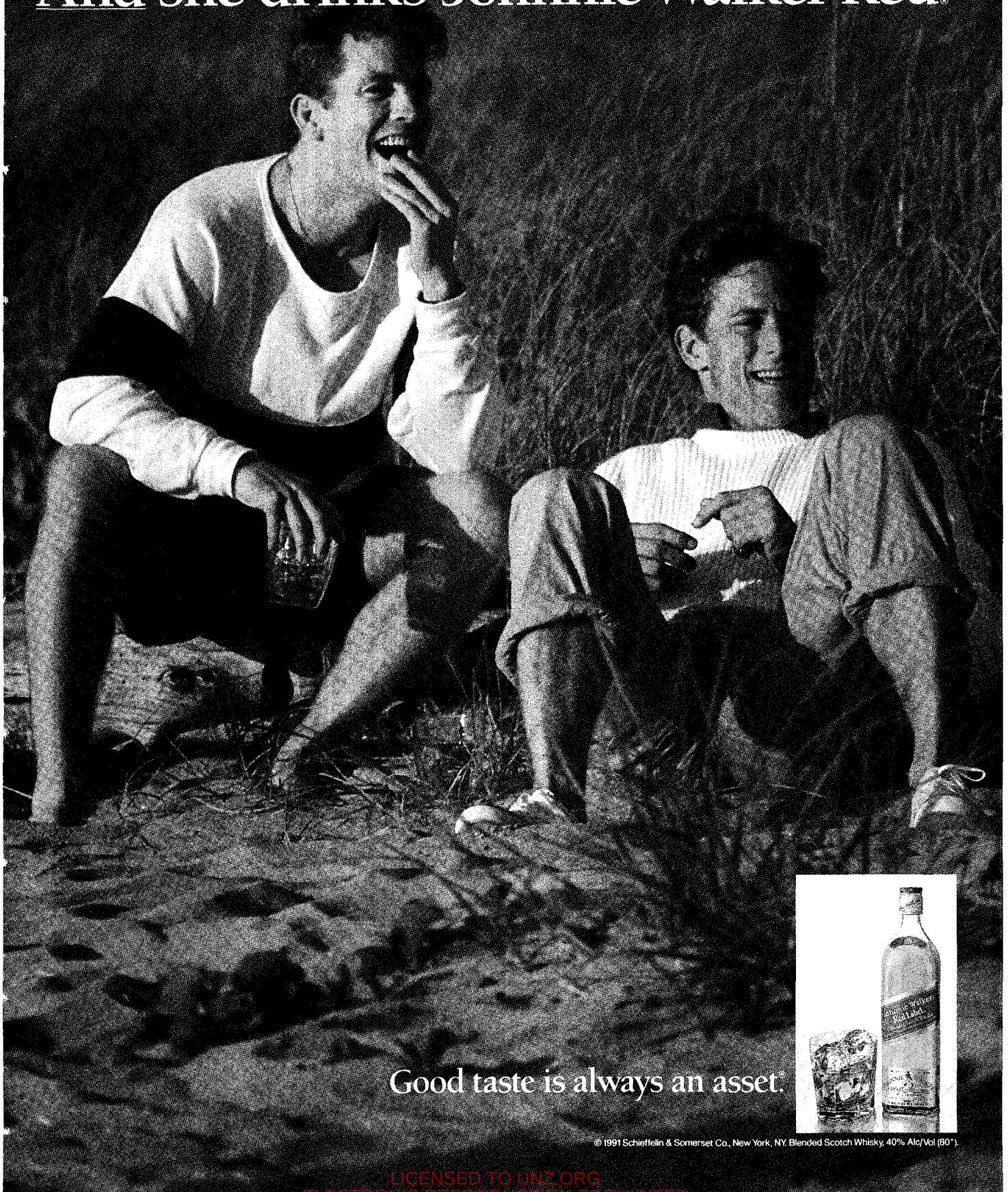
There's plenty of Mozart away from Lincoln Center, too. At Carnegie, Riccardo



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Muti conducts the **Philadelphia Orchestra** in the *Requiem* on October 1, while pianist **Murray Perahia** devotes three Carnegie concerts to Mozart: on October 7 with the **Orpheus Chamber Orchestra**, solo on October 17, and with the **Vermeer String Quartet** on October 21. The **New York Chamber Orchestra** plays Mozart on October 15, also at Carnegie. Violinist **Jaime Laredo** leads his 92nd Street Y ensemble in two evenings of Mozart chamber music, December 10 and 11. **Menahem Pressler**, the Beaux Arts Trio's pianist, gives a diverse three-concert Mozart series on October 1, 3, and 6 at Columbia University's Miller Theatre. The **Philharmonia Virtuosi**, with pianist Anton Nel, plays Mozart at the Metropolitan Mu-

the program, as is Bartók's Violin Concerto No. 1, with soloist Isaac Stern. A star-studded musical benefit for the National Endowment for the Arts Accompanist Program and the American Foundation for AIDS Research, on October 10, will feature **James Galway**, **Luciano Pavarotti**, **Leontyne Price**, and many others.

November 17 marks the hundredth anniversary of I. J. Paderewski's triumphant

Hvorostovsky, and **Frederica von Stade**.

Additional Carnegie highlights: The **Junge Deutsche Philharmonie**, with cellist Yo-Yo Ma, performs on September 30. Skitch Henderson leads the **New York Pops** on October 4, November 8, and December 13 and 14. On October 13, pianist **Emanuel Ax** joins conductor Lawrence Leighton Smith and the **American Composers Orchestra** in premieres by Asia,

concert staging of Tchaikovsky's *Pique Dame*, with soloists including **Mirella Freni** and **Vladimir Atlantov**, the **Tanglewood Festival Chorus**, and the **American Boy Choir**. The choral group **Musica Sacra** gives the first of three fall concerts on October 30.

The **Detroit Symphony Orchestra** performs on November 4; the **Prague Symphony**, November 6; the **Guarneri String Quartet**, November 14; the **American Symphony Orchestra**, November 17; the **Moscow Virtuosi**, November 20; the **Oslo Philharmonic**, November 23; the **German Chamber Philharmonic Orchestra**, December 6 and 7; the **Vienna Choir Boys**, December 15; and the **New York String Orchestra**, December 24 and 29.

Among the noted recitalists are pianist **Shura Cherkassky** on December 2; soprano **June Anderson**, on the twelfth; and pianist **André Watts**, December 16.

Carnegie's Weill Recital Hall offers its usual full slate of world music played by diverse soloists, duos, and ensembles, including the **Mozartean Players** on October 4 and the **Shanghai String Quartet** with cellist **Jian Wang** on October 11.

And, as if that weren't enough, the Carnegie Hall Museum opens for the season on September 24 and unveils its permanent exhibit.

THE LINCOLN LOG

BACK AT LINCOLN CENTER, there's plenty of action in addition to the Mozart extravaganza. On October 25, Avery Fisher Hall will be the site of a high-priced gala evening of caviar, vodka, film, and music called "**Alexander Nevsky: The Movie and the Music.**" The Boston Symphony Orchestra, led by the ubiquitous Seiji Ozawa, will perform Prokofiev's music for the restored 1938 Eisenstein classic; mezzo-soprano Janis Taylor and the Tanglewood Festival Chorus provide the vocal score. There's another gala at Fisher, on November 10: the Richard Tucker Music



SEIJI OZAWA CONDUCTS THE SAITO KINEN ORCHESTRA AT CARNEGIE.

seum on November 23. And the **Saint Thomas Choir** sings the recently reconstructed *Requiem* at St. Thomas Church on November 5.

A CARNEGIE BALL

CARNEGIE HALL, IN ITS old age, is hardly just creaking along. On September 24, Seiji Ozawa conducts Japan's **Saito Kinen Orchestra** in its American debut. Like Ozawa, the ensemble's members—who regularly perform with various orchestras—trained at the Toho Gakuen School of Music, famed for its old-world instruction. Brahms and Mozart are on

American debut, at Carnegie. To commemorate the charismatic Polish pianist, **Voytek Matushevsky** plays several works written by his countryman, as well as the same group of Chopin pieces that Paderewski performed a century earlier; also, the world premiere of themes from Paderewski's opera *Manru* as paraphrased by Matushevsky. Proceeds from the concert are to benefit the Research Center for Jewish Studies in Poland.

On December 8, André Previn conducts the **Orchestra of St. Luke's** in a Christmas program to be telecast live, featuring **Kathleen Battle**, **Wynton Marsalis**, **Dmitri**

Subotnick, **Bassett**, and **Laderman**. Michael Gielen conducts the same orchestra on December 1, featuring violinist **Ole Böhn** in New York premieres by Rouse, Carter, and Kramer.

On October 18, the **Pittsburgh Symphony Orchestra** plays Sibelius all night; Mstislav Rostropovich leads the **National Symphony Orchestra** on October 20. The **Warsaw Philharmonic** visits on October 22, followed by three concerts with the **Boston Symphony Orchestra**, Seiji Ozawa conducting. Pianist **Leon Fleisher** will be the soloist with Boston on October 23 and 24; on October 26, the orchestra presents a



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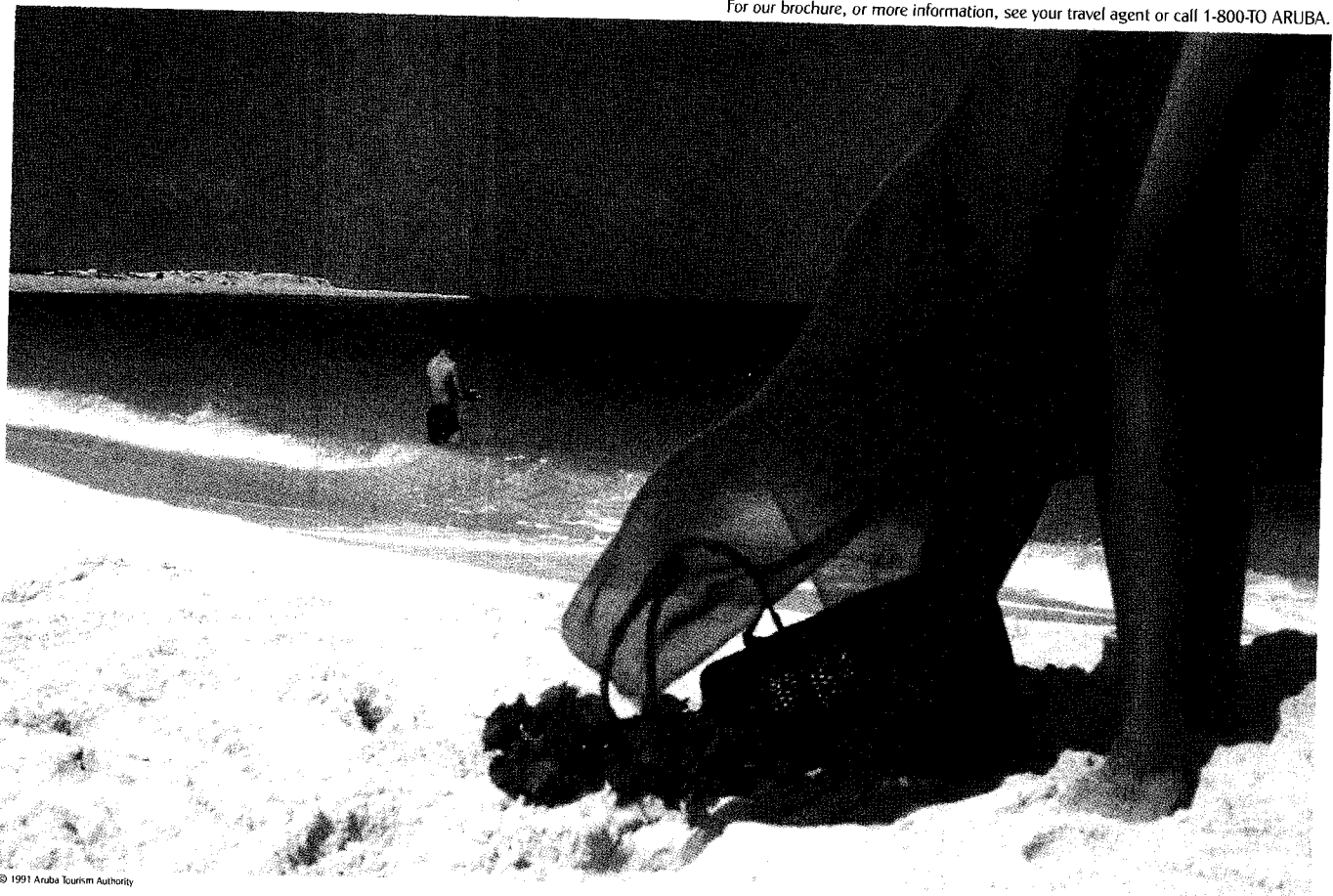
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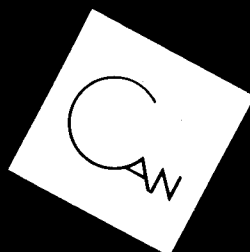
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Kurt Masur will ease into his post as the New York Philharmonic's music director by conducting 44 performances over the year, but on October 31, Claus Peter Flor leads the Philharmonic in the New York premiere of Matthus's *Der Wald*. Among the other visiting conductors this fall are Yuri Temirkanov, Robert Shaw, Charles Dutoit, and Erich Leinsdorf, who conducts four consecutive series starting in late November, including the December 5 *Requiem* performance. In January, the Philharmonic will premiere works by Bolcom, Corigliano, and Baker.

The Bamberg Symphony visits New York for the first time on October 13 and 16, with Christoph Eschenbach conducting. The first concert features cellist Heinrich Schiff in a Dvořák program, and John Browning plays Beethoven piano music in the second. Lorin Maazel leads the Pittsburgh Symphony October 20. Cellist Steven Isserlis makes his New York debut with the Orchestra of St. Luke's on November 1 in an all-Schumann program; Roger Norrington conducts. Sylvia McNair and Håkan Hagegård are two of the soloists in Haydn's *Creation*, performed on December 8 by the Academy of St. Martin-in-the-Fields. All these orchestral concerts are at Fisher Hall.

Flutist James Galway will be accompanied by pianist Phillip Moll on October 20 in a program of Mozart, Enesco, and Debussy. The Russian sensation Evgeny Kissin plays piano on October 27, and pianist Alicia de Larrocha performs on November 24. All three of these concerts, at Fisher, represent the artists' only New York recitals this season. Also at Fisher, soprano Mirella Freni will appear with orchestra on October 30, and on December 13, pianist Emanuel Ax and cellist Yo-Yo Ma play their only New York joint recital of the season.

Quartets abound in November at Alice Tully, with performances by the Arditti String Quartet, November 3; the Kronos Quartet, November 9; and the Guarneri Quartet, November 20. In the

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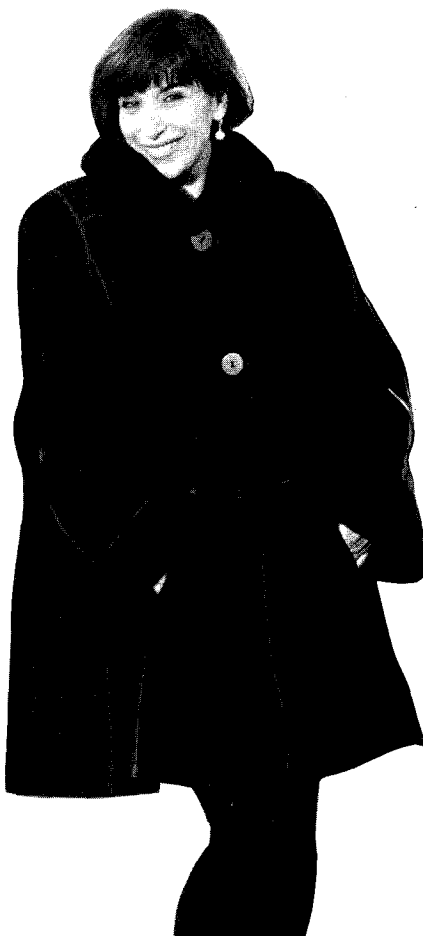
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ASK FOR GUY DeVINCENZO



"Music on Period Instruments" series, at Fisher Hall, Christopher Hogwood conducts the **Academy of Ancient Music** in a program of Mozart and Haydn on November 17. And the **Hanover Band**, conducted by Roy Goodman, features clarinetist Colin Lawson in Haydn's "Drumroll" Symphony, and other works, on November 24.

At Alice Tully: The acclaimed pianist **Thomas Yehudah Tirino** makes his New York debut on October 9 with a world premiere of David Diamond's *Meditation on Kol Nidre*. On October 24, Marin Alsop leads the always unpredictable **Concordia** in a program that includes the premiere of a piece by Harold Farberman with Gary Burton on vibes. On November 17, the **Chamber Music Society of Lincoln Center** performs the world premiere of a clarinet quintet by Bruce Adolphe. And on December 5 at Tully, the **Mannes Orchestra**, under Michael Charry, celebrates its seventy-fifth year.

The **Juilliard Symphony** begins its season at the Juilliard Theater on September 27 with Otto-Werner Mueller conducting.

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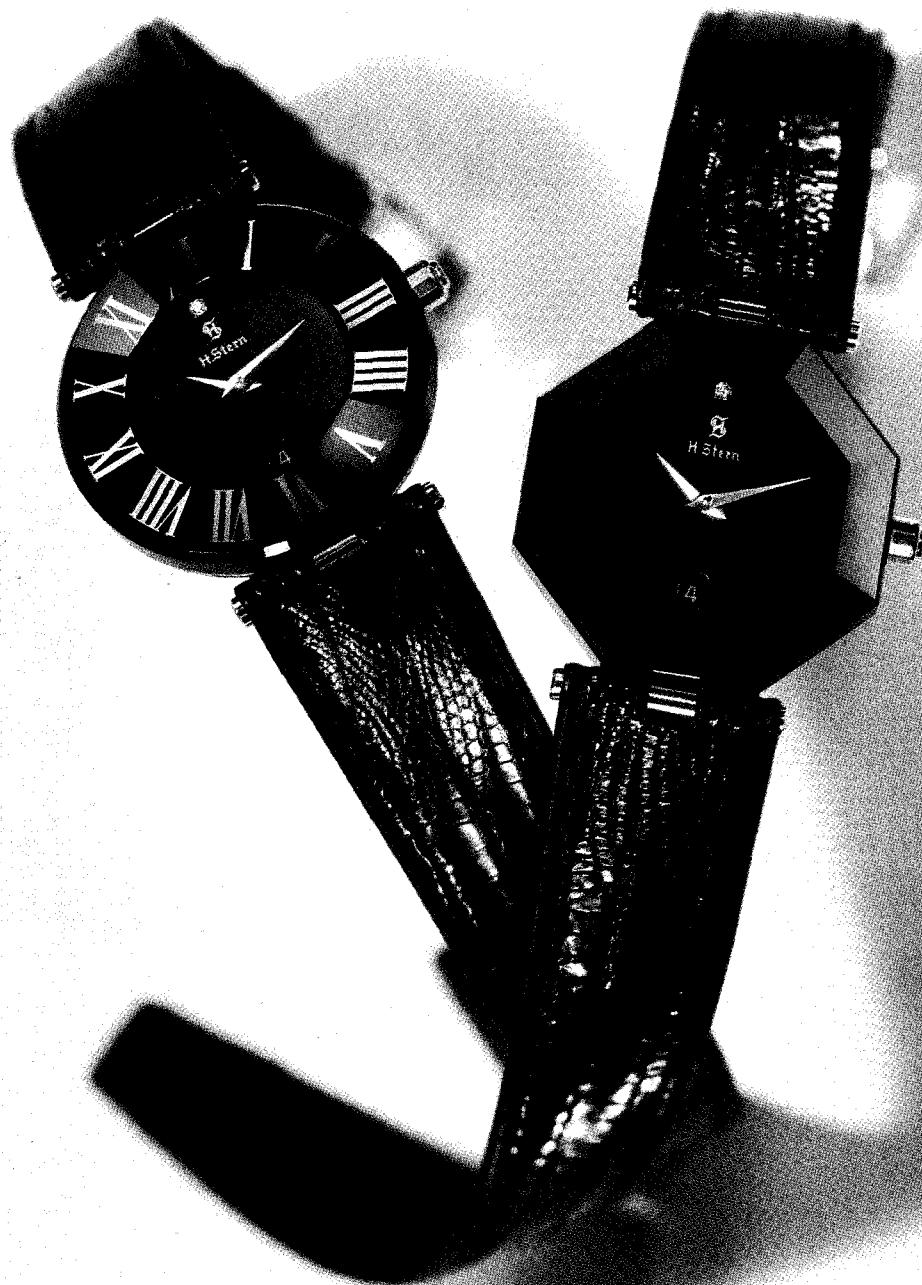


PIANIST EVGENY KISSIN.

James DePreist leads the **Juilliard Orchestra** in a program of Mozart and Mahler at Avery Fisher Hall on October 2; Richard Bradshaw conducts the orchestra on November 13. The **Juilliard Quartet** celebrates its forty-fifth anniversary with an October 11 concert at Juilliard Theater featuring all four of Elliott Carter's string quartets. (On October 8, the quartet and Carter will present an evening of performance and discussion at Paul Hall.) And the **Juilliard Wind Ensemble** bows on October 15 at Tully, with Mark Gould conducting.

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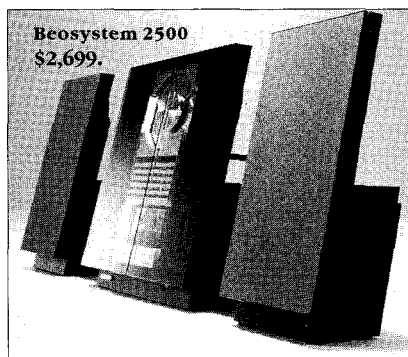
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AT THE OPERA HOUSES

FIRST, THE BAD NEWS: THE Metropolitan Opera's "25th Anniversary Gala at the Met," on September 23, is already sold out. The good news: It will be shown live on television. More bad news: Grand opera has joined championship boxing in the realm of pay per view, and the concert's price tag is \$34.95.

But this should be worth it. Luciano Pavarotti, Cheryl Studer, and Leo Nucci perform Act III of Verdi's *Rigoletto*. In the third act of Verdi's *Otello*, Plácido Domingo plays the Moor, with Mirella Freni as Desdemona. And in Act II of Johann

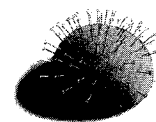


THE BROOKLYN PHILHARMONIC.

Strauss's *Die Fledermaus*, principal roles are sung by Barbara Daniels, Barbara Kilduff, Anne Sofie von Otter, Hermann Prey, and Gottfried Hornik, with a gaggle of surprise guest stars to appear in the party scene. James Levine conducts the extravaganza, which will mark the first time that Domingo and Pavarotti appear together in an American opera house.

The Met's first new production of the season will be Puccini's *La Fanciulla del West*, on October 10. Conductor Leonard Slatkin makes his Met debut; Barbara Daniels, Plácido Domingo, and Sherrill Milnes star. Marcello Panni conducts a new production of Donizetti's *L'Elisir d'Amore*, opening October 24, with Kathleen Battle, Luciano Pavarotti, Juan Pons, and Enzo Dara.

The Ghosts of Versailles will receive its world premiere on December 19, with James Levine conducting a cast that includes Teresa Stratas, Marilyn Horne, Graham Clark, Gino Quilico, and Håkan



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Hagegård. The "grand opera buffa," with music by John Corigliano and a libretto by William M. Hoffman, is set in present-day Versailles, where the ghosts of Louis XVI's court have haunted the palace since the Revolution. Among the ghosts are Beaumarchais, author of *The Marriage of Figaro* and *The Barber of Seville*, and Marie Antoinette, for whom Beaumarchais has pined for two centuries. Colin Graham directed, John Conklin designed the sets and costumes, and Gil Wechsler designed the lighting.

And to commemorate Mozart, the Met trots out four of its Mozart rep pieces: *Don Giovanni* (opening September 24), *Die Zauberflöte* (September 26), *Idomeneo* (September 28 matinee), and *Così fan tutte* (November 7).

New York City Opera, which spent the summer doling out many Italian works, presents the New York premiere of Bernd Alois Zimmermann's *Die Soldaten* on October 8. Rhoda Levine directed and Christopher Keene conducts this complex piece, sung in German. Receiving its American premiere is *The Mother of Three Sons*, a modern Afro-American fairy tale with music by Leroy Jenkins and libretto by Ann T. Greene. Bill T. Jones is the director, choreographer, and principal dancer. The sole nod to Mozart in City Opera's fall season is *The Marriage of Figaro*, which opened September 7 and continues on September 19, 25, and 29 (matinee). The September 25 show will be telecast live on PBS.

Other late-season openings include revivals of Korngold's *Die Tote Stadt* (September 20) and Lerner and Loewe's *Brigadoon* (November 7). The City Opera season ends on November 17.

The dependable **Amato Opera Theatre's** *The Marriage of Figaro* will run for a month; Bizet's *Carmen* and Puccini's *La Bohème* complete the fall schedule.

After taking a season off because of financial troubles, the **New York Gilbert and Sullivan Players** return on November 10 with a concert version of *Princess Ida* at Symphony Space, with John Rubinstein as King Gama. The players open a two-week run of *The Mikado* at Symphony Space on December 26.

Baritone **Thomas Buckner**, supported by several of the avant-garde's better-known singers and musicians, will star in two new operas by Robert Ashley: *Improvement* (*Don Leaves Linda*) and *eL/Aficionado*. Merkin Hall is the site; October 7 and 8 are the dates for the first opera, October 9 and 10 for the second.

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ard Bradshaw conducting, presents Samuel Barber's *Vanessa* at the Juilliard Theater on December 11, 13, and 15; Edward Berkeley directed. Other opera happenings at Juilliard include master classes with Luciano Pavarotti (October 30 and 31 at the Juilliard Theater) and an afternoon of Mozart's concert arias performed by Juilliard opera students at Tully Hall on November 6.

At the **Manhattan School of Music**, the John Brownlee Opera Theater presents the American premiere of Alexander Goehr's *Triptych* on December 11, 13, and 15. The work is made up of three music-theater pieces: the Old Testament story of Jezebel; a parable drawn from Plato's *Republic*; and an episode about the Jews who were exiled from Baghdad in the twelfth century. Stephen Wadsworth directed; David Gilbert is the conductor.

The **Mannes Camerata** celebrates its tenth anniversary with the world premiere of *Ship of Fools*, a sixteenth-century French morality play with period music. Paul C. Echols is the group's director; the show runs five performances, opening October 5.

Town Hall offers its second season of "Century of Change," a decade-by-decade celebration of music and the arts in America. This year's lineup focuses on 1910-1919, highlighted by a Scott Joplin ragtime opera, *Treemonisha*, on December 5. Tania Leon conducts the Harlem School of the Arts and Opera Ebony.

The **Lhamo Folk Opera of Tibet** presents two operas and a dance program at Symphony Space on October 8, 11, 12, and 13.

MORE MANHATTAN MUSIC

AT THE **Metropolitan Museum of Art**, Armin Brunner leads the Orchestra of St. Luke's in a live accompaniment to silent films: *Nosferatu* on October 25, and *Carmen* and *Der Rosenkavalier* on October 26 (the first at 3 P.M., the second at 7 P.M.). On November 7, pianist Maria Tipo plays Chopin and Scarlatti in



her first New York appearance in 32 years. Also at the Met: The Tokyo String Quartet, October 19 and November 9; Musicians From Marlboro, No-

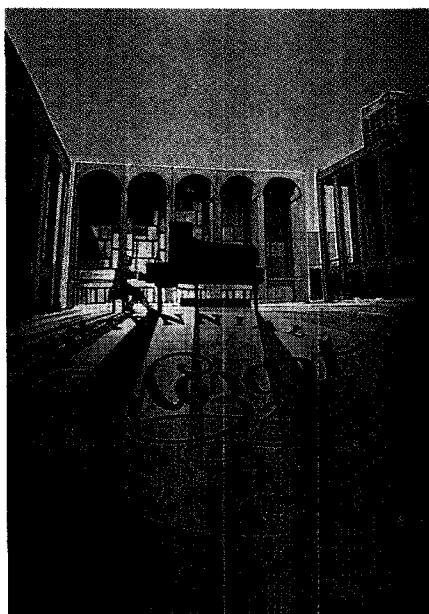
vember 14; pianist Alfred Brendel, November 29; and pianist Ruth Laredo with violinist Carmit Zori and cellist Julia Lichten, December 20.

The **92nd Street Y's** New York Chamber Symphony, conducted by the always busy Gerard Schwarz, features these soloists: pianist Yefim Bronfman on October 5 and 6; pianist Shura Cherkassky on November 9 and 10; and violinist Itzhak Perlman on December 18 and 19. Fall recitalists include pianists Cipa and Misha Dichter, October 12; cellist Yo-Yo Ma and Jeffrey Kahane, November 6; and pianist Joseph Kalichstein, November 23. The Japanese pianist Kumi Ogano makes her New York debut on September 19. And the Young Concert Artist series, which has introduced many now-legendary performers to New York, offers pianist Mikhail Yanovitsky on November 12 and violinist Chee-Yun with pianist Akira Eguchi on December 3.

Miller Theatre at **Columbia University** is the site of "Maximal, Minimal, and Non-

Western," a troika of concerts featuring new chamber works by Morris Rosenzweig and Robert Yekovich ("maximal," October 10); David Borden ("minimal," October 15); and He Xuntian and Chen Yi ("non-Western," October 17). On December 8, cellist Joel Krosnick and pianist Gilbert Kalish will play Beethoven's complete works for piano and cello. (And yes, a dinner break is scheduled.)

Merkin Hall offers its regular menu of contemporary works, chamber music, "heritage concerts," original-instrument music, and more. "The Harpsichord in France," on September 25, features Andrew Appel and the Four Nations Ensemble. Soprano Angelina Réaux sings a program of Weill, Bernstein, and Poulenc in a September 26 benefit for Music Today; John McGlinn conducts. Composers' Forum presents new piano music on September 29 and October 3. Stephen Paulus's *Voices From the Gallery* receives its



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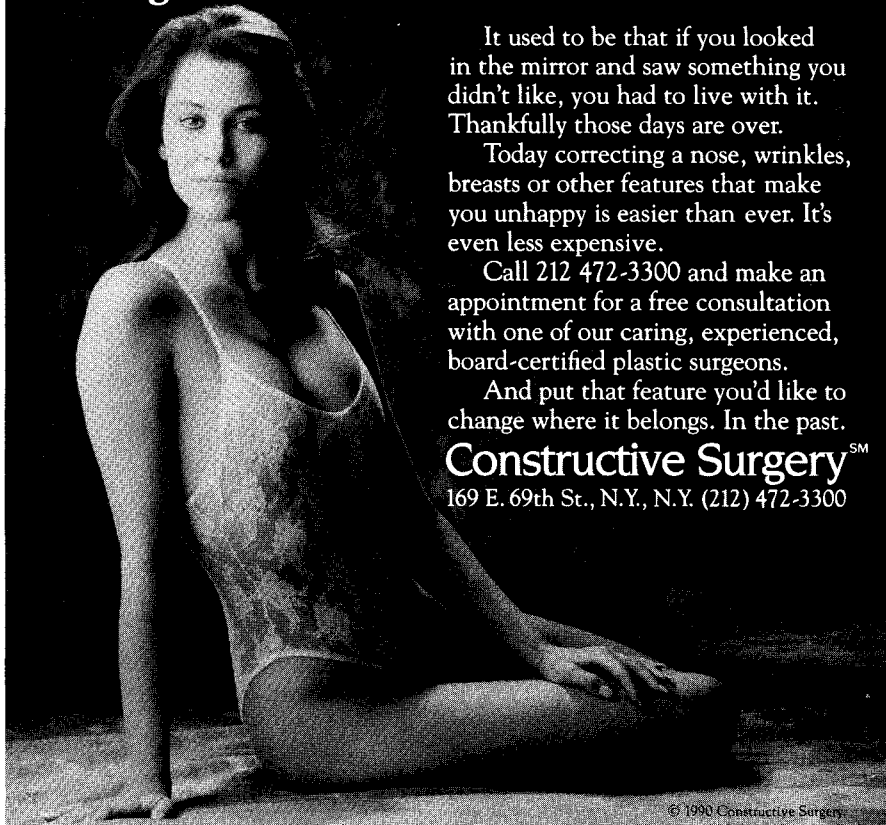
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world premiere on November 4, with narrator Janet Bookspan and Andrew Schenck conducting the Atlantic Sinfonietta. And the Sine Nomine Singers perform "Madrigals and Magnificats" on November 17.

At the **Manhattan School of Music**, the American String Quartet, with violist Michael Tree, features Mozart string quintets and works by Haydn and Prokofiev on October 18 and November 19.

BROOKLYN AND BACK

THE FALL SEASON AT THE BROOKLYN Center for the Performing Arts at Brooklyn College features the **Warsaw Philharmonic**, October 20; pianist **Alicia de Larrocha**, October 26; and flutist **Eugenia Zukerman** with bassoonist Leonard Hindell, pianist Dennis Helmrich, and soprano Beverly Hoch, December 14.

Dennis Russell Davies begins his first official season as principal conductor of the **Brooklyn Philharmonic** with a bang on November 8, 9, and 10 at the Brooklyn Academy of Music's Next Wave Festival, offering a New York premiere of Keith Jarrett's *Bridge of Light for Viola and Orchestra* and a world premiere of Terry Riley's *June Buddhas*. Pianist Jarrett and violist Patricia McCarty are the soloists. In the Philharmonic's next program, on December 13, 14, and 15, also at BAM, Davies is the harpsichord soloist as well in a program that includes Bach, Debussy, and an American premiere by Arvo Pärt. Soprano Roberta Alexander is featured.

Back in Manhattan, this fall marks the birth of the **Florence Gould Hall Chamber Players**, who play mainly French music, on October 27 and December 8 at the French Institute's Gould Hall on East 59th Street.

The **Tallis Scholars** perform their annual Christmas concert of Renaissance choral music on December 5 at the Church of St. Mary the Virgin.

On New Year's Eve, which seems a long way off but really isn't, Leonard Slatkin will conduct the **New York Philharmonic** in a special concert, while just uptown, guest conductor and violinist Jaime Laredo leads the **New York Chamber Symphony of the 92nd Street Y** through Bach's Brandenburg Concertos—all of them, replete with champagne.

And suddenly, it's 1992, which, among other things, will mark the 150th anniversary of the New York Philharmonic... if anyone's counting. **STEPHEN J. DUBNER**

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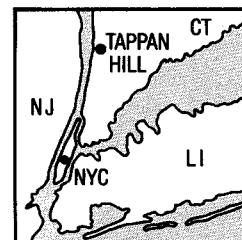
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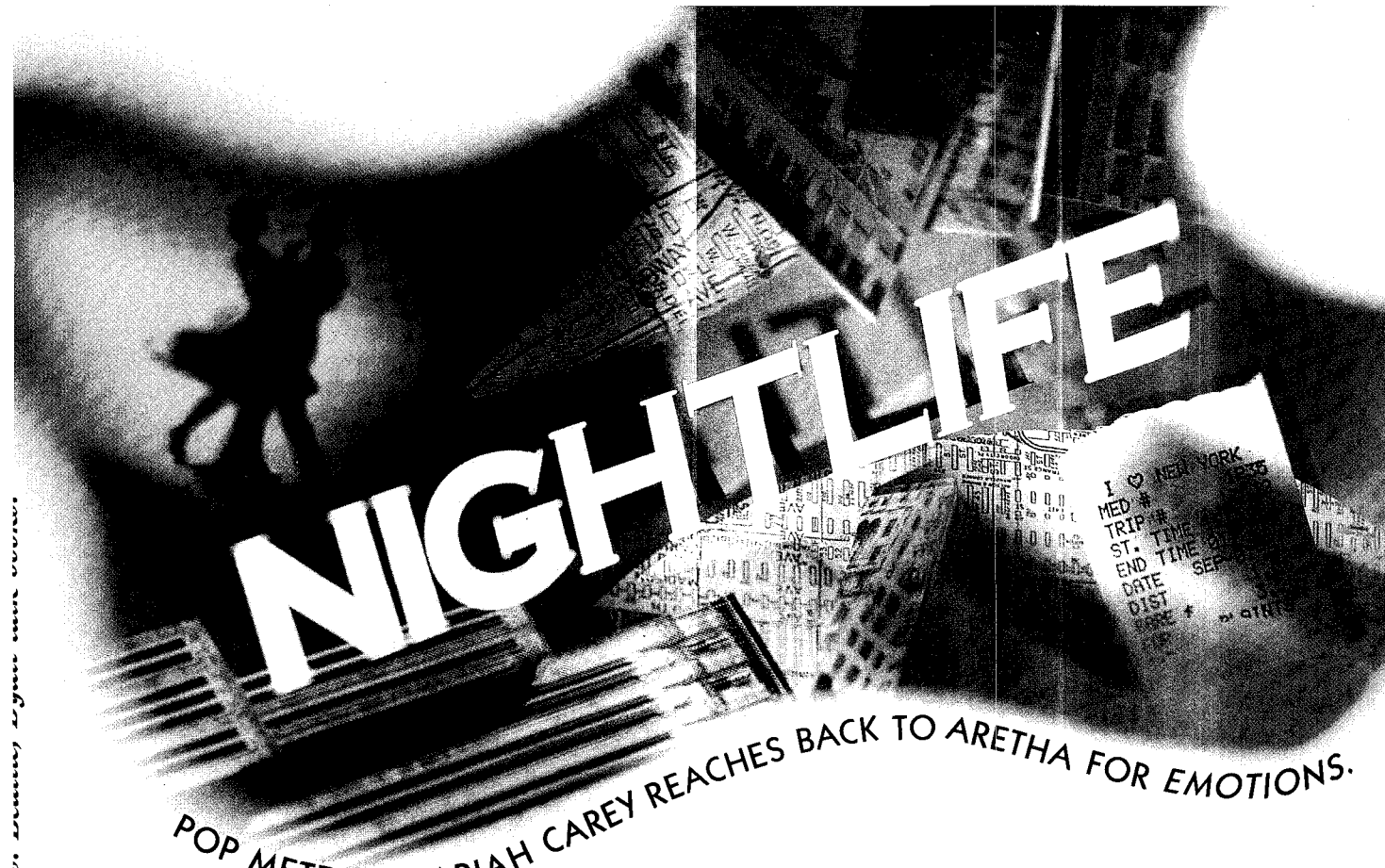
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NIGHTLIFE

POP METEOR MARIAH CAREY REACHES BACK TO ARETHA FOR EMOTIONS.

MARIAH CAREY IS REMEMBERING THE HIGHLIGHTS of a trip she made to Los Angeles early last year. "I met Michael Jackson," she says. "He didn't know who I was, though."

Jackson would have had to spend the rest of 1990 sealed in a hyperbaric chamber to stay ignorant of Carey. Her debut album, *Mariah Carey*, full of catchy pop hooks and octave-busting crescendos, spent 22 weeks at *Billboard's* No. 1 spot. The first single, "Vision of Love," was everywhere at once, from boom boxes on the beach to in-flight airline sound systems. Two Grammy Awards capped the breathtaking rise of a twenty-year-old from Long Island who had been sweeping hair off the floor of a beauty salon barely two years earlier.

Now, with *Mariah Carey* having sold 7 million copies worldwide, the singer sits behind a mixing board at Right Track Recording on West 48th Street, finishing her new album, *Emotions*. "I still don't think of myself as a big deal," she says. "There's so many pop fads, I can't start thinking of myself as a big deal." In some ways, Carey seems to have remained downright girlish, doodling on a legal pad with a grease pencil as she talks, drawing tiny red hearts all over the page.

But it's clear Carey's trying to grow up and change musically. Unlike Whitney Houston, who's looked to hip-hop to spice up her slick pop sound, Carey looked backward for inspiration, to the soul and rhythm-and-blues of the late sixties and early eighties—people like Aretha Franklin and Stevie Wonder. "There's a rawness about those periods in R&B that's somewhat lacking today," she says without a hint of irony. "*Emotions* has a little bit of an older-type vibe, a Motown feel. The music I like is vocally driven."

Carey's got miles to go, however, before her music approaches the fierceness of Franklin's. *Emotions* still has plenty of Top 40 sheen, particularly on the cuts produced with David Cole and Robert Cliviles, of C&C Music Factory. The trio collaborated on four up-tempo numbers, including the album's title song,

which has an irresistibly bouncy bass line and Carey's signature vocal trick—soaring high notes that most singers couldn't reach from the top of the Empire State Building.

But on other tunes, Carey's reined in the pyrotechnics a bit. Inspired by the Mahalia Jackson tapes she buys off late-night television, Carey's written "And You Don't Remember," a sentimental, gospel-heavy song about a fractured relationship that glides along on the whoosh of a Hammond organ. A jazz ballad called "The Wind" draws on Carey's sadness over the drunk-driving death of a young friend. Horns and the soulful guitar of Cornell Dupree, a veteran of some of Franklin's gems, punctuate the sassy "If It's Over," a song Carey wrote with Carole King. "She called and wanted me to do a cover of 'Natural Woman,'" Carey says. "I didn't want to, because Aretha's one of my idols and that's an untouchable performance." So King flew in from her home in Idaho and spent a day improvising with Carey.

FALL PREVIEW

Fame has also brought in less welcome guests. Gossip columns have said Carey and Columbia Records president Tommy Mottola were making private music together. ("I read that stuff and I throw it away," she says.) A critic dismissed her as "another white girl trying to sing black." (Her father is black, her mother white.) As she talks about these bumps in the road, Carey starts jabbing a small square of the legal pad with the grease pencil, over and over again, creating an oily red smear.

Carey's certainly happy with her new album, though, and she's shooting a new video to show her *Emotions*. There'll be no tour, unfortunately—"I like to travel," Carey says, "but it messes up my voice, because I have problems sleeping." With the rash confidence of a 21-year-old who's on top of the world, she says it wouldn't trouble her if *Emotions* bombed—the success of her first album has given her a sense of security. "If I wanted to stay home and write songs and make a moderate living, I could do that," Carey says. "I'm not worried that I have to go back and waitress."

CHRIS SMITH

PHOTOGRAPH BY HARRY BENSON

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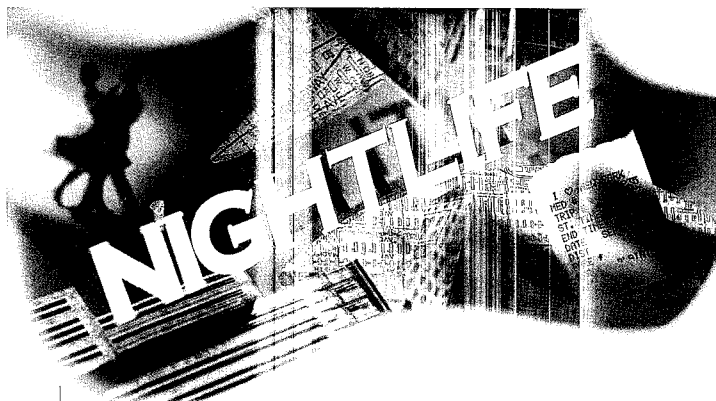
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ROCK AND POP

MOVE OVER, TIPPER Gore. **Jesus Jones** takes warning labels one step further. A note on their second album, *Doubt*, warns of "extreme sounds which could damage musical equipment when played at high volume." If you want to spare your stereo but shatter your eardrums, catch this British indie-psychedelic quintet at the Academy on October 11.

Campy all-girl trio **BETTY** sing about "sex with a married man/ Fun with an African/ Tea with a lesbian" and make all three sound equally appealing. They play with verve and spirit, but the best part of BETTY's show is the biting between-song banter. They'll be at the Bottom Line on October 19.

Gloria Estefan and the Miami Sound Machine bring their brand of "salsa lite" to the Meadowlands on September 21 and to Madison Square Garden on September 27 and 28.

Virtually every record that came out of Jamaica between 1963 and 1967 featured **The Skatalites**, and these old-time scholars of ska come to S.O.B.'s on October 2. British dance-hall reggae toaster **Pato Banton** brings his flip, quick, lyrical chat to S.O.B.'s on September 26.

Tom Petty has said that he was first inspired to become a musician at the age of seven,

when he spotted Elvis Presley during the shooting of *Follow That Dream* on location in Gainesville, Florida. Thirty years later, Elvis is still being spotted in towns like Gainesville all over the U.S., while Petty is appearing at the Nassau Coliseum on October 8.

Tramps is a big, comfy Chelsea hangout, with most of the cool of downtown and none of the crush, and **Chuck Brown and the Soul Search-**

ers With the P-Funk Horns will be there to funk it up on September 27 and 28. Less intimate but just as soulful, ad-jingle writer turned pop superstar **Luther Vandross** will be packing them into Madison Square Garden on October 2, 3, and 5.

He's seen fire, he's seen rain, and soon **James Taylor** will see the new Paramount (the former Felt Forum) at Madison Square Garden, on October 25, 26, 27, and 29. And **Rod Stewart**, whose devil-may-care tackiness can only be applauded, plays the Nassau Coliseum on November 12 and 13.

This fall, a slew of old-time troupers keep the concert-hall wheels greased. Radio City has cornered the market in glamour queens of a certain age this season. **Diana Ross** will perform numbers

from her fifty-eighth album, *The Force Behind the Power*, on September 19, 20, and 21.

Ann-Margret, who turned 50



MAX ROACH JAZZES UP S.O.B.'S.

this year but still high-kicks along with the best of the Rockettes, will be hoofing at her Radio City Music Hall debut, October 22 to 27.

Rosemary Clooney will be bringing her repertoire of hits and standards to Carnegie Hall on October 12. And from September 25 through 27, the Paramount at Madison Square Garden presents the man behind "Mandy," **Barry Manilow**.

JAZZ

DAZZLING JAZZ PIANIST **Kenny Kirkland's** debut album will be out on October 1, and Kirkland—who's toured with Branford Marsalis, Sting, and many others—will open at B. Smith's new jazz room on September 27 and 28.

Max Roach with M'Boom will be doing the jazz thing for a new generation of fans when they play S.O.B.'s in a Groove Academy production, on November 13 and 14.

In a show that has to be heard to be believed, downtown performance artist **Joey Arias** will be "channeling the spirit of Billie Holiday" at Weill Recital Hall on September 22. The performance is a benefit for the Lesbian and



GLORIA ESTEFAN DOES THE MEADOWLANDS.

Gay Community Services Center, and if you've ever wondered what it would be like to hear Holiday sing Beatles or Joe Cocker songs as well as her own familiar repertoire, check Arias's astonishing mimicry. Mimicry? Make that mediation.

Brazilian jazz pianist and vocalist **Tania Maria** lends her name and her presence to a new venture at the Village Gate. Club Tania Maria is intended to be a late-night-hangout spot for jazz musicians and fans, with after-hours jam sessions as well as performances by jazz favorites. Pianist **Michel Petrucci** plays from September 17 to 22, and Tania Maria herself headlines September 24 to 29.

At the Brooklyn Academy of Music, the Brazilian theme



A BIG APPLE CLOWN.

continues at this year's Next Wave Festival, with a performance called **Carmen Miranda**. Laurie Anderson's icy commentary blends with the hot-blooded vocals of **Elza Soares** and **Bebel Gilberto**, the 22-year-old daughter of legendary bossa nova singer João Gilberto. On October 23, 25, and 26, they'll be proving that—pace *A Midsummer Night's Dream*—Brazilian performance doesn't have to be naked to be noticed.

"He's my man, this cat," Frank Sinatra said of **Tony Bennett**, back in the days

when grown men talked that way. These days, Bennett is less feline, but he's still a crucial crooner, and he's at the Blue Note from September 24 to 29.

George Benson will be joined by the **Count Basie Orchestra** at the Blue Note October 8 to 13, and **Ray Charles, the Raeletts, and the Ray Charles Orchestra** will be playing the famed jazz stable October 22 through 27.

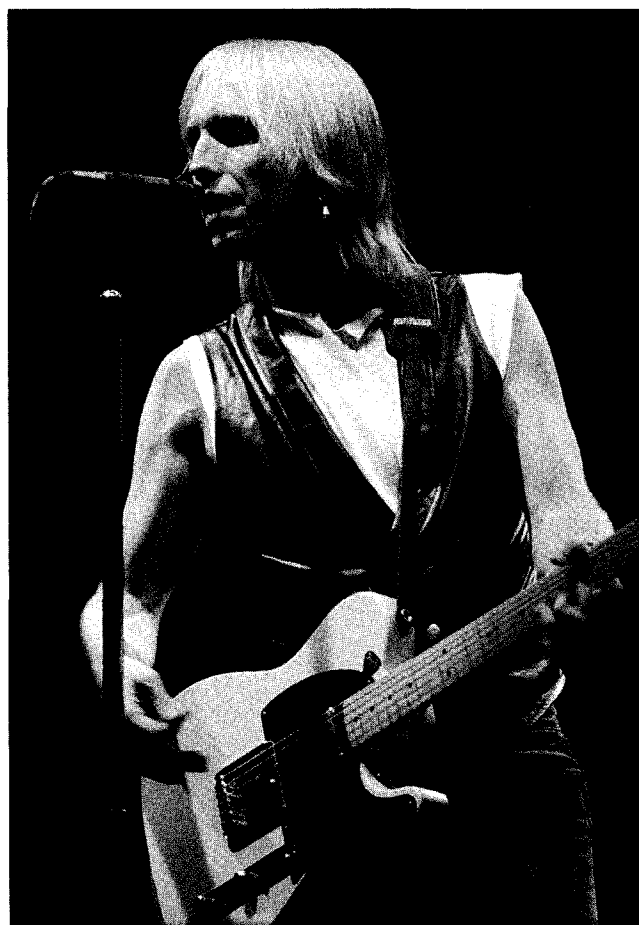
The Village Vanguard jazzes it up throughout the fall, with the **Terence Blanchard Quintet** appearing September 17 to 22, and, from New Orleans, **Michael White and the Original Liberty Jazz Band** December 31 through January 5.

Pianist **Marty Napoleon** used to play with Louis Armstrong back in the old days. On October 6, he'll be joined by some jazz-world greats for an Earth Day benefit at J's on the Upper West Side.

When December's chill comes around, Town Hall is the place to go for jazz. **Scott Joplin's** rarely staged ragtime opera *Treemonisha* will be conducted by Tania Leon on December 5. The Lounge Lizards, fronted by the beguiling **John Lurie**, play on December 6.

Bradley's cozy jazz joint on University Place will be warming it up with **Bobby Watson, Benny Green, Christian McBride, and Greg Hutchinson**, from December 9 through 14.

Lincoln Center joins the jazz parade this season, inaugurating a year-round series of concerts, lectures, films, and educational programs. **Israel "Cachao" Lopez and His Orchestra** will be bringing jazz with an Afro-Cuban inflection to Alice Tully Hall on December 21. The show is preceded by a lecture about this



TOM PETTY AT THE NASSAU COLISEUM.

strain of the jazz tradition, and the same program, in Spanish rather than English, can be caught a night earlier at Lehman College in the Bronx.

CABARET

Susannah McCorkle seems to have left even the New York Times speechless, rendering the paper able to gush only that she

"lets her gorgeous, sultry singing transport the listener to places that elude non-musical description." McCorkle will be opening the cabaret season at the Algonquin with her new show, inventively titled "Autumn in New York," Tuesdays through Saturdays from September 24 through October 19.

Singer and jazz pianist **Barbara Carroll's Live at the Carlyle** will be released to coincide with her season at Bemelmans Bar at the Hotel Carlyle—Tuesdays through Saturdays from October 1 through December 31. Long-time cabaret buddy **Bobby Short** will be appearing across the hall at the slightly more formal Cafe Carlyle from October 29 through the last night of 1991.

Military coups permitting, the Russian Tea Room will present a full cabaret lineup this fall. **Hildegard** appears September 22, **Marcia Lewis**



TORCHSTRESS PATRICIA KAAS.

September 29, **Blossom Dearie** October 6, and **Allen Bergman With Sandy Stewart** on October 13.

In the early eighties, big blonde cabaret queen **Baby Jane Dexter** departed from the scene for ten mysterious years. This summer, she made her comeback, and she'll be belting out blues classics and whispering ballads at Eighty Eight's, on September 19, 26, 27, and 28.

Chanteuse **Patricia Kaas** is bound to cover all the torch-song bases with tunes like "Où Vont les Coeurs Brisés?" when she appears at the Ballroom from November 5 through 9. But let's hope that as a concession to an American audience she'll also sing "Rose Kennedy," which begins, "I'm not like Rose Kennedy/ I wouldn't want my beloved sons/ To become president of the U.S./ How foolish."

When the velvet fog envelops Michael's Pub, September 10 through October 6, **Mel Tormé** will remember Judy Garland and other greats from his 60-plus years as an entertainer.

The sleek-bobbed **Karen Akers**, with nary a hair nor a note awry, will be at the Cafe Carlyle from October 1 through 26, Tuesdays through Saturdays. **Jeff Harnar** is at the Algonquin from October 22 through November 16, and **Andrea Marcovicci** steps in from November 19 to January 4.

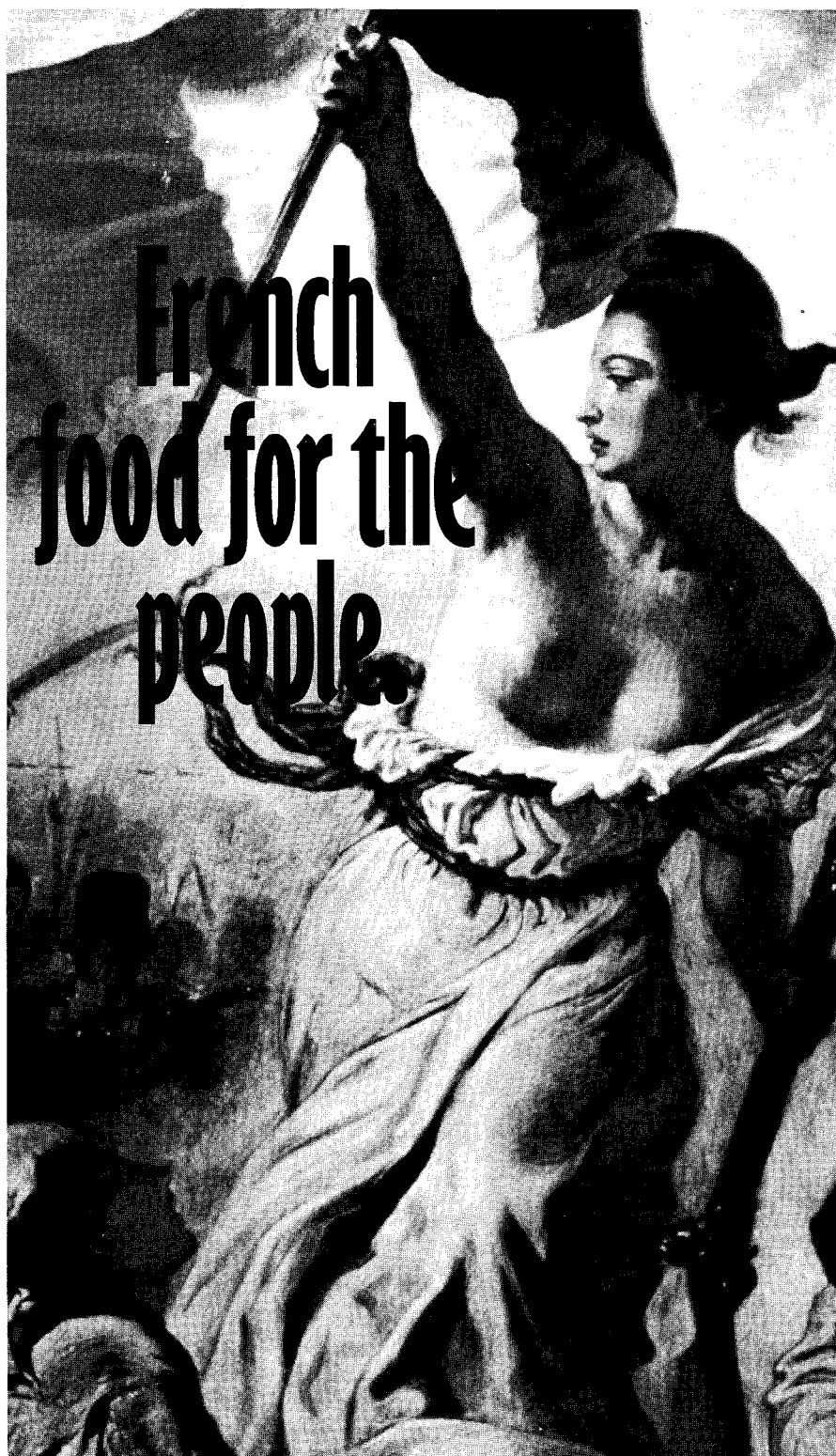
BLUES, GOSPEL, AND COUNTRY

BENSON & HEDGES HAS COME UP with the cash to sponsor a fourth annual blues festival this fall, and blues diva **Regina Belle** plays Harlem's Apollo Theater on October 12.

The Beacon Theater will be the scene for three nights of crackerjack blues shows, kicking off with **B. B. King** on October 18. For great voices of rhythm, blues, and gospel, catch **Al Green**, **Bobby Blue Bland**, and the **Staple Singers** on October 19. **John Lee Hooker and the Coast to Coast Blues Band** light up the Beacon on October 20.

On October 14's "Monday Night Blues Bash," some of New York's homegrown blues talent shows up all over town. The best bet is **Brokenhearted Bluesband** at Brothers BBQ on West Houston Street. No matter what the band sounds like, Brothers' hush puppies and mashed potatoes are carbohydrate heaven.

Far from the spit and sawdust of the blues clubs downtown, the Studio Museum in Harlem explores the African origins of the blues beat on October 15 with **Cephas & Wiggins**, **Abdourahman Mangara** from

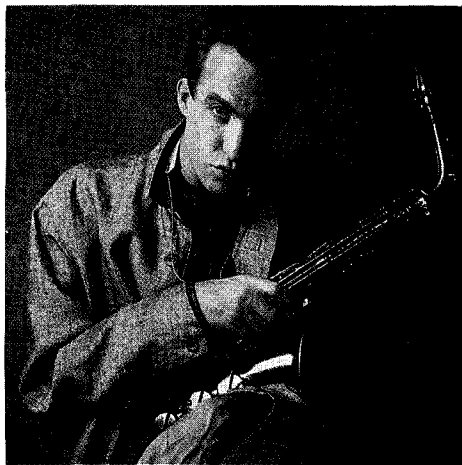


\$19.91 Prix-Fixe 3-Course Dinner.

A meal so revolutionary, it inspired Gael Greene to say that "an imported chef launched the [\$19.91 dinner] campaign brilliantly. Now the resident whisk, Pierre Cauvin carries on with élan." For reservations call (212) 751-4840. Reduced price parking with meal, up to 4 hours for \$3 at Meyer's Parking on 53rd St. Mon.-Fri. from 5:30 p.m. Sat. and Sun. from 8:00 a.m. Validate ticket in the Brasserie.

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JOHN LURIE TAKES TOWN HALL.

Gambia, and Moroccan brothers **Hassan and Seid Hakmoun** (a lute player and a dancer, respectively).

Billed as "the future of Urban Blues," **Michael Hill's Bluesland** blends funk, rock, and reggae into the blues in a free afternoon show at the Prospect Park Picnic House in Brooklyn on October 20.

Queen Bee and the Blue Hornet Band play Delta 88 October 14.

Young Los Angelenos **Mighty Sons of Glory** bring their brand of Motown-influenced gospel singing to Delta 88 on September 29. On No-

vember 12, gospel singers **Five Blind Boys** come to S.O.B.'s.

Some lasso-wielding, tobacco-chewing marketing man has designated October as "Salute to Country Music Month," and there's plenty going on for New York's urban cowpeo-

ple. Country singers will perform at the Texas Cafe each Saturday night, beginning with **Kathy Watkins & Wild Thyme** on October 5, **Pearl Matlock and the Big City Diamonds** on October 12, the **Luce Amen Band** on October 19, and **Caroline Doctorow and the Dream Band** on October 26.

If Patsy Cline had lived, she'd be 60 next year, and Cline imitator **Rainie Cole** would have had to find another way to earn a dollar. Cole's show, "Always, Patsy Cline," in which Cole simulates Cline's New York debut, comes to the Ballroom Tuesdays through Saturdays from Sep-

tember 24 through October 12.

Winding up Country Music Month, the **Kentucky Headhunters** play the Ritz on October 30. Now wait for acid-house month or gangsta-rap month.

CIRCUSES AND COMEDY

THE GAUDY SPLENDOR of Coney Island at the turn of the century is the theme of this year's **Big Apple Circus**, at Lincoln Center from October 24 through January 5. There will be sea-side-inspired costumes and stage sets, but the acrobatic endeavors of acts like the Flying Vazquez troupe and the Rios Brothers have far more energy than anything the boardwalk ever experienced.

From Coney Island to Brighton Beach? Fresh from a country where bread's not always easy to come by and circuses are taken very seriously, the **Moscow Circus-Cirk Valentin** arrives at the Gershwin Theater on November 5. The circus, which will be making its debut tour in the U.S., promises to be a thrilling avant-garde spectacle with an intriguing-sound-

ing act featuring a Stalinist dominatrix on a Harley divesting an innocent young boy of his ice-cream cone. CoCo the Clown it ain't.

The New York Times has called pianist and comic **Victor Borge** "the funniest man in the world." Actually, the



LUTHER VANDROSS.

funniest man in the world is the editor who writes the Times's "Corrections" column, but since we doubt he does stand-up, we'll have to make do with Borge at Brooklyn Center for the Performing Arts at Brooklyn College on November 30.

LECTURES AND READINGS

THERE ARE POETS AND writers aplenty at the 92nd Street Y this fall. **Alice Walker** reads on October 7; on October 14, poet **Adrienne Rich** reads from her new collection. Booker Prize-winning novelist **A. S. Byatt** arrives October 28, and National Book Award winner **Charles Johnson** holds forth on November 11.

George Bush forgot the date of Pearl Harbor during the 1988 presidential campaign, and it doesn't seem to have done him any harm. But there will be no missing its fiftieth anniversary on December 7 at the Y, when **Joseph Heller**, **Samuel Hynes**, **Mary Lee Settle**, **Louis Simpson**, and **William Styron** read and speak on World War II.

REBECCA MEAD



BRITISH GROUP JESUS JONES TEACHES AT THE ACADEMY ON OCTOBER 11.

Guess who's behind this great tasting non-alcoholic brew.

Good guess. The brewers of Heineken have created Buckler. It's the rich, refreshing non-alcoholic brew that has all the character of a fine import. In fact, just one sip and you'll

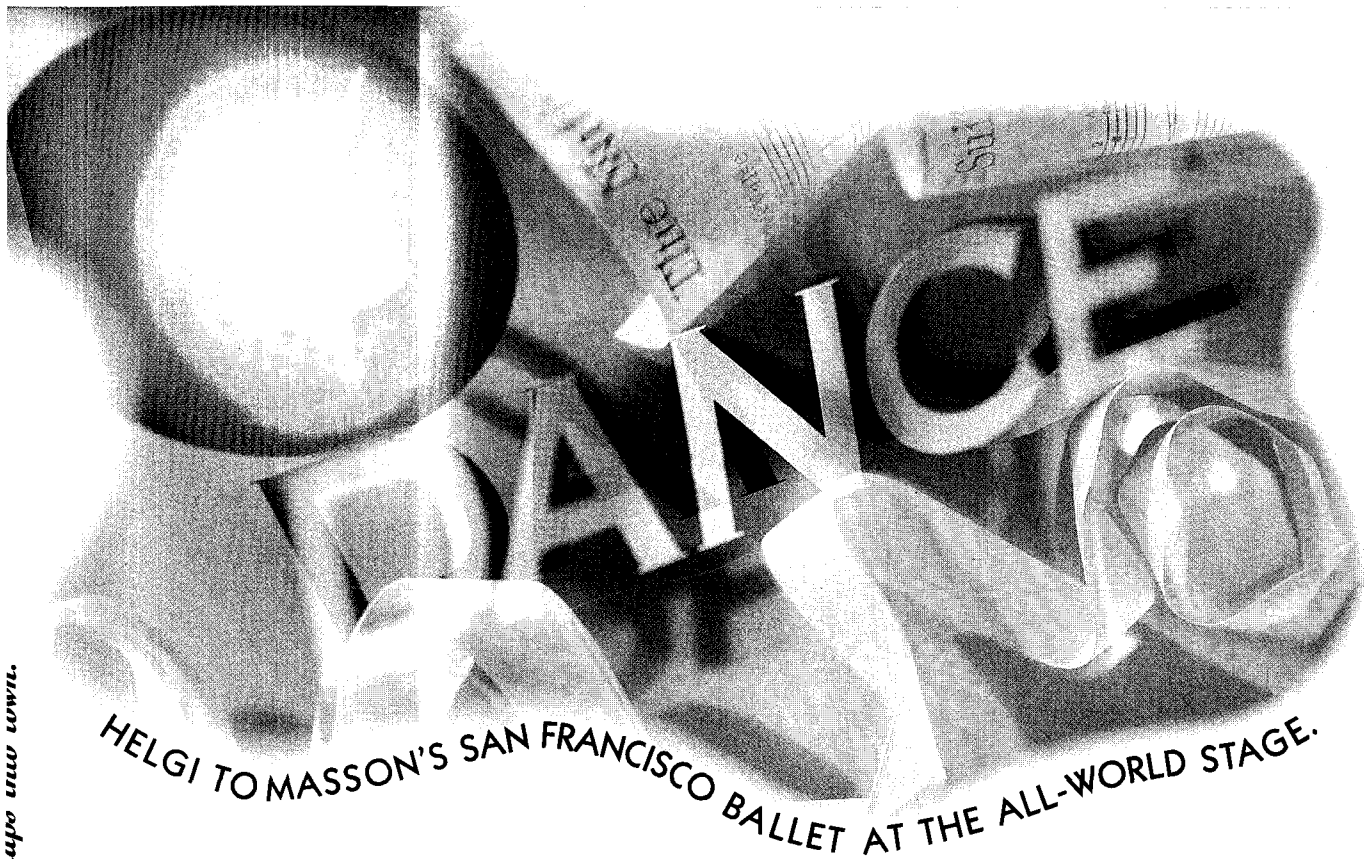
realize the obvious...nobody *but* Heineken could have come up with something so good.

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HELGI TOMASSON'S SAN FRANCISCO BALLET AT THE ALL-WORLD STAGE.

THE SAN FRANCISCO BALLET IS AMERICA'S OLDEST professional classical-dance company. Still, when it renews its acquaintance with New York at the City Center, October 1 to 6—after an absence of ten years—it will look like a brand-new troupe. This transformation has been the work of Helgi Tomasson, who became its artistic director six years ago. The Icelandic dancer and choreographer, best known through his long association with the New York City Ballet, has not merely steered the California company back to classicism after its flagrant flirtation with show-biz style. Tomasson has also taken what was once regarded as a regional enterprise (the implication being “provincial”) and nurtured it to a point where it has a strong claim on national and world status.

Tomasson's achievement with the company is all the more remarkable because he had never before run a major cultural organization. How did he deal with his multiple responsibilities? The manner of his reply is typically Scandinavian: truth stated quietly and wryly, so as not to seem immodest. “A lot of it has to do with exercising your taste,” he says.

To challenge his dancers and enchant his audience, Tomasson has staged lavish productions of two nineteenth-century Tchaikovsky classics: *Swan Lake* and *The Sleeping Beauty*. The repertory is balanced by proven twentieth-century works as well as new ballets created for the company. All are performed in a style that might be termed “elegance writ large.” Tomasson has an unwavering vision of the technique he wants—and rigorously enforces discipline to achieve it. At the same time, he encourages each dancer's unique personality to emerge. “People come to the theater,” he insists, “not just to see steps—athletics—but to be moved.”

Tomasson himself was inspired to dance by a glimpse of the Royal Danish Ballet on tour in his country. As the only little boy in Iceland studying ballet, he took plenty of teasing, but he persisted. In his mid-teens, he joined the Pantomime Theatre in the

Tivoli Gardens, Copenhagen's fairy-tale pleasure park, and was soon playing the leading role of the fleet-footed Harlequin.

Tomasson got his first taste of America through the good graces of Jerome Robbins, who spotted his talent. In the land of opportunity, he eventually became a featured performer first with the Joffrey Ballet and then with the Harkness. In 1969, he entered the International Ballet Competition in Moscow, the Olympics of his art, where he had to settle for the silver medal, one Mikhail Baryshnikov having copped the gold.

Tomasson came fully into his own in his fifteen years with the New York City Ballet, where he was recognized as the purest and most understated of technicians, a one-man antidote to vulgarity. In an exacting and rarefied art, his dancing was fresh and natural—and full of the requisite poetic imagination.

Both Balanchine and Robbins, the company's reigning choreographers, appreciated these gifts, as well as Tomasson's underlying flair for the dramatic. The haunting solo Balanchine created for him in *Divertimento* from “*Le Baiser de la Fée*” is widely regarded as the finest male variation the

choreographer ever made.

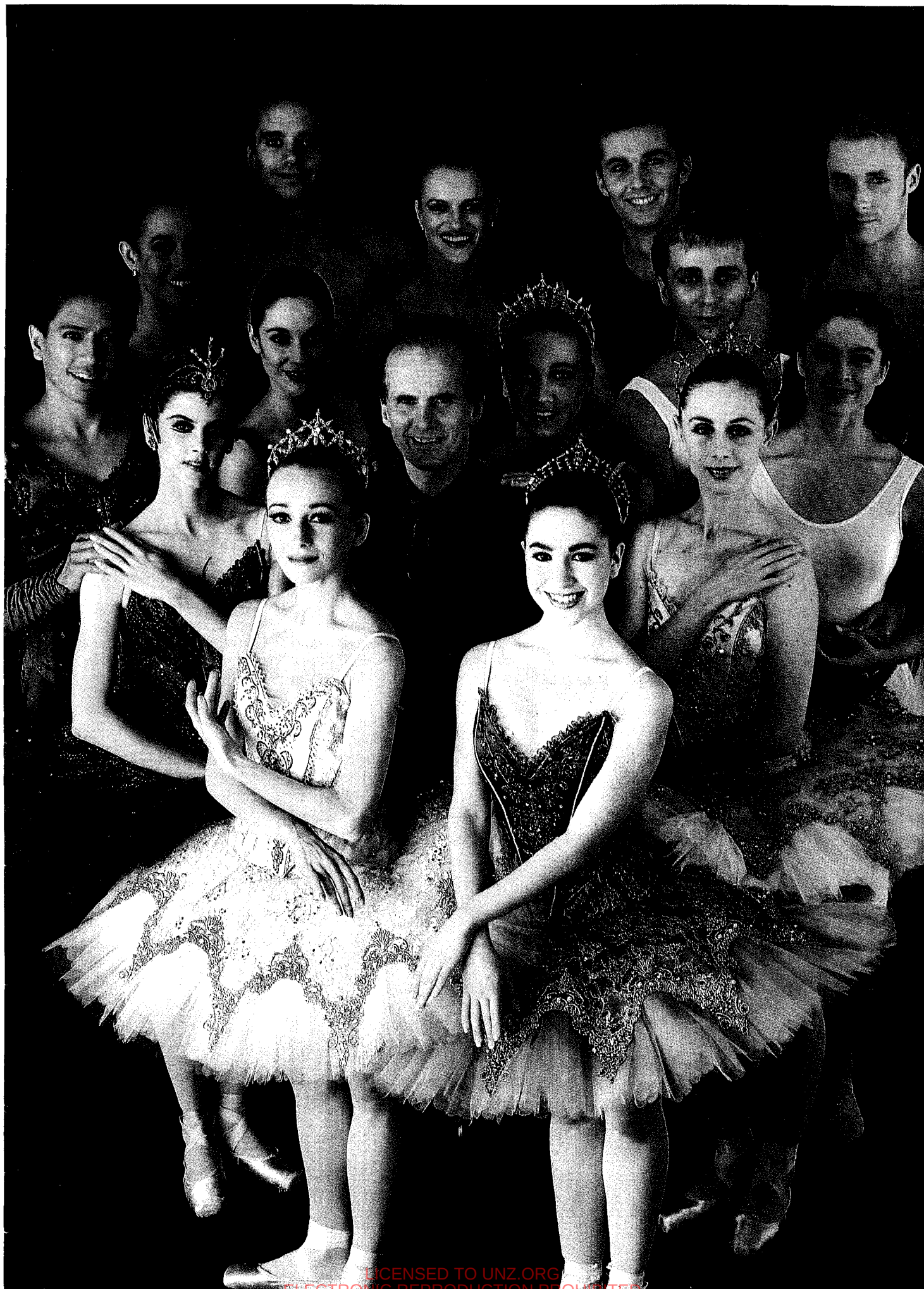
As Tomasson's performing career wound down—he retired from the stage in 1985—he became a choreographic late bloomer. From the very start, his dances displayed firm craft teamed with ingratiating sensitivity and musicality. While most son-of-Balanchine choreographers tend to be coldly mechanical, Tomasson infused his work with human warmth. The City Center engagement, which includes a half-dozen Tomasson pieces, will give the New York audience a chance to see if he has managed to move beyond the idyllic world in which his early works were confined.

After the premiere of his first ballet, Tomasson recalls, he happened to cross Balanchine's path in the middle of the dark, deserted stage. The master stopped to give the neophyte his terse benediction. “Now we can talk,” he said. “Now you have choreographed. Now you understand.”

TOBI TOBIAS

FALL PREVIEW

PHOTOGRAPH BY KEN PROBST





Graham commemorates Columbus, Paul Taylor boogies to the Andrews Sisters, and Bausch crashes BAM (literally).

CITY CENTER

THE San Francisco Ballet—with artistic director Helgi Tomasson (page 92), whom we remember as one of the best of the New York City Ballet principals—visits October 1 through 6 with three programs. The first has ballets by James Kudelka and William Forsythe, and a Handel celebration with choreography by Tomasson. The second consists of Tomasson's *Aurora Polar*, Act 3 of his acclaimed *Sleeping Beauty*, and Balanchine's *Ballo Della Regina*. The third bill has three Tomasson pieces and one Val Caniparoli (to music by Benjamin Britten).

October 8 through 20 brings us the **Martha Graham Dance Company** and a

fourteen-minute excerpt of Graham's last work, *The Eye of the Goddess*, commissioned for the 500th anniversary of Columbus's transatlantic voyage; the music is Carlos Surinach's *Symphonic Variations*. Opening night is a gala benefit for the company (Baryshnikov will dance in Graham's *El Penitente*, and also a few times during the company's season).

The popular **Paul Taylor Dance Company** highlights the season from October 22 to November 3 with three premieres, one set to the music of the Andrews Sisters, another to early New Orleans jazz and reggae, and the third to Brahms.

The late Robert Joffrey's version of *The Nutcracker* is coming back early—from November 14 to December 1

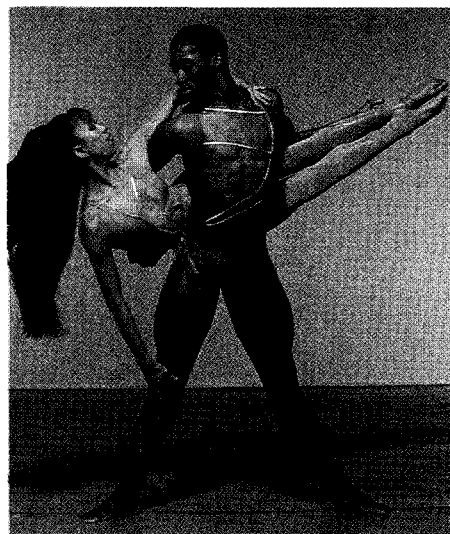
(the Joffrey's regular season starts in 1992)—so we don't miss our pre-Christmas cheer, with the gaily trimmed Christmas tree, toys and giant rats, a prince and several princesses, all to the divine Tchaikovsky score. Gerald Arpino choreographed the "Waltz of the Flowers" and "Waltz of the Snowflakes" sections.

Finishing off the fall season at City Center, the **Alvin Ailey American Dance Theater**, with Judith Jamison as artistic director, has two world premieres in tow. Jamison's *Rift* is a company work with a commissioned score by Nona Hendryx; Donald Byrd's *Dance at the Gym* is done to music by Mio Morales. Two revivals are Ailey's *Pas de Duke* and Donald McKayle's *District Storyville*. Louis Falco's *Escargot* is a company premiere. The dates are December 4 through 29.

LINCOLN CENTER

The New York City Ballet arrives at the State Theater November 19 and stays until February 23,

and we'd have to kill too many trees to describe everything that's going on. But here's a sampling: Dozens of Balanchine favorites, several new ballets, and many audience favorites, including *The Four Seasons*, *The Four Tem-*



JAMISON'S 'FORGOTTEN TIME.'

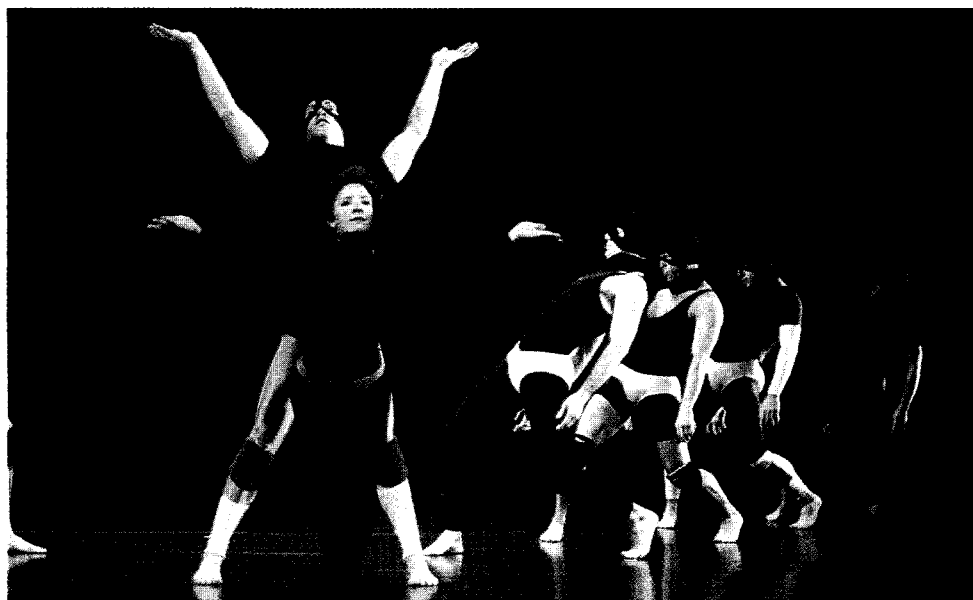
peraments, *Mozartiana*, *Afternoon of a Faun*, *Apollo*, and *Dances at a Gathering*. And from December 4 to January 5, the company presents Balanchine's beloved version of *The Nutcracker*, with its enormous tree (the tallest in town), the sinister grandfather clock, and Tchaikovsky.

The **Juilliard School** presents new choreography to an all-Mozart program November 8 through 11, with new work by Garth Fagan, Diane Coburn Bruning, and Lynn Wimmer, plus period dance reconstructions by Wendy Hilton and Elizabeth Aldrich.

THE JOYCE THEATER

American Indian Dance Theatre displays its signature works from September 17 to October 6, including the astonishing *Hoop Dance*, *The Men's Fancy Dance*, and the troupe's new *Northwest Coast Suite*.

Brenda Bufalino and the American Tap Dance Orchestra taps from October 15 to 20, with twenty veteran musicians, dancers (including Charles "Honi" Coles), and vocalists, plus a world premiere of *American Landscape*, a "music and tap cele-



THE PAUL TAYLOR COMPANY'S 'FACT AND FANCY' AT CITY CENTER.

bration of our lakes, mountains, and trees," featuring music by Hoagy Carmichael.

The spirited, exciting **Ballet Hispanico** arrives October 29 and stays through November 10. This is its twenty-first-anniversary season, and there is a new work by William Whitener (*Ola, Chica*) with music by Pacquito D'Rivera and Antonio Lauro, and a production of *Stages* by Graciela Daniele. Other works are *Tres Cantos* (Talley Beatty) and *Café America* (George Faison).

MOMIX has a special holiday season from December 17 to January 5, with New York premieres as well as repertoire favorites, including *Skiva*, *Medusa*, *Circle Walker*, *Venus Envy*, *Momix*, and *Fantasy on a Variation of a Theme*. Artistic director Moses Pendleton, himself once a member of Pilobolus, "conjures up a world of surrealistic images using props, light, shadow, humor, and the human body."

The **Toronto Dance Theatre** plays here November 12 through 17 and presents a slate of New York City pre-

to December 1 season: *Woman With Visitors at 3 AM*, to music by Keith Jarrett; *Regards*, a solo for John Brooks to music by Tracy Chapman; *Glass Houses*; *arm in arm in arm...*; and *Flight School*. The second night is a gala benefit, and guest star Cynthia Gregory will dance.

BROOKLYN ACADEMY OF MUSIC

Pina Bausch Tanztheater Wuppertal returns to BAM's Next Wave Festival September 28 through October 13, with the American premieres of two full-length works: *Bandoneon* and *Palermo, Palermo* (complete with a five-ton concrete wall that comes crashing down when the curtain goes up).

On November 14, 15, and 16, the Belgian choreographer-composer **Wim Vandekeybus** and his company, **Ultima Vez**, make their Next Wave debut at BAM with *Always the Same Lies*, in which Vandekeybus incorporates film projections.

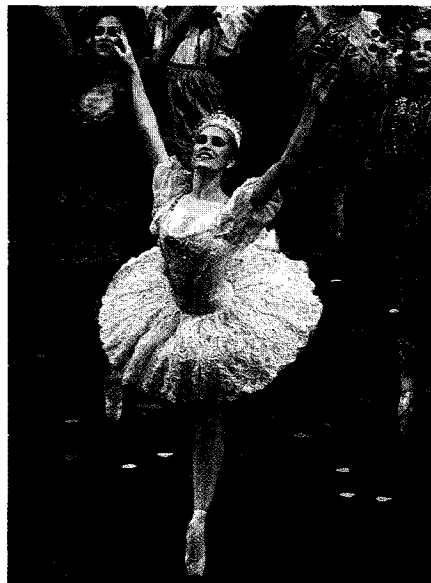
From November 5 through 10, **Eiko and Koma** present *Land*, based on the landscape and people of Taos, New Mexico, and create "a dream-like, almost hypnotic evocation of the earth as provider and witness of all life."

And finally, on December 4, 5, 6, and 7, choreographer **Garth Fagan**, trumpeter and composer **Wynton Marsalis**, and sculptor **Martin Puryear** wind up the festival with the world premiere of *Griot*

New York, "a modern-day Jamaican version of Homer's *Odyssey*."

AROUND TOWN

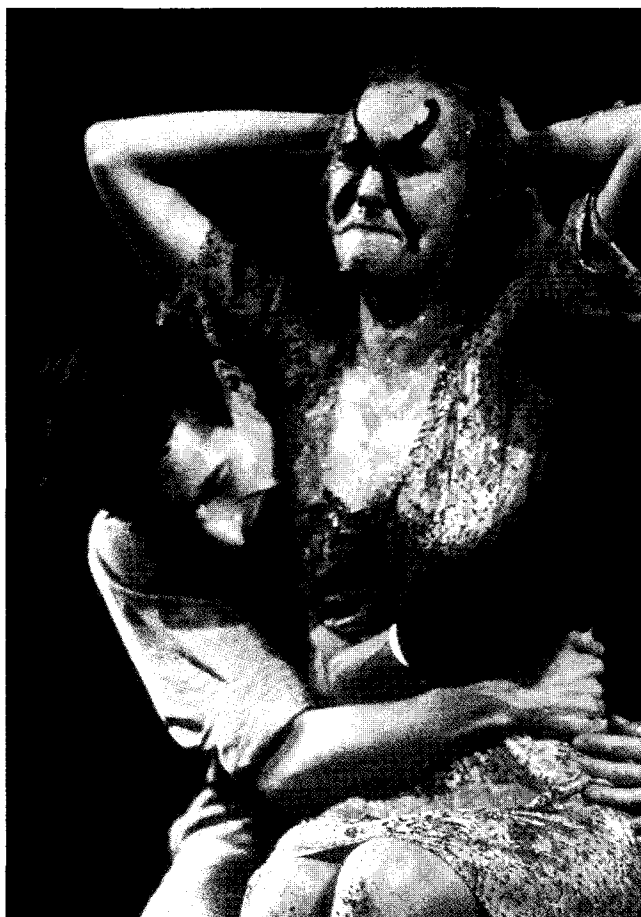
THE ALWAYS THRILLING Moiseyev Dance Company—150 strong—takes the stage at Radio City



THE JOFFREY 'NUTCRACKER.'

mieres, including James Kudelka's *Fifteen Heterosexual Duets*, Patricia Beatty's *First Music*, Christopher House's *The Court of Lions*, and David Earl's *Dreamsend: A Melodrama in 12 Parts*.

Jennifer Muller/THE WORKS has five premieres planned for its November 19



PINA BAUSCH'S 'PALERMO, PALERMO' AT BAM.

Music Hall from September 24 through October 13. These internationally acclaimed folk dancers and musicians will present three American premieres as well as several favorite revivals.

BCBC (Brooklyn Center for the Performing Arts at Brooklyn College) comes up with the **Hartford Ballet** as its opening event, on October 12 and 13 at Walt Whitman Hall. Two New York premieres, choreographed by Michael Uthoff, are *Mural* (with four sections to music by Debussy, Morton Gould, Berlioz, and traditional Chilean folk songs) and *Sinfonia Danzante*, set to Beethoven's Symphony No. 7.

The **Denishawn Repertory Dancers** present a program by Ted Shawn, Ruth St. Denis, and Doris Humphrey. St. Denis's *Gold Madonna*, which she danced on the altar of St. Mark's Church circa 1950, will be "reconstructed" September 26 through 29—fittingly enough, at St. Mark's.

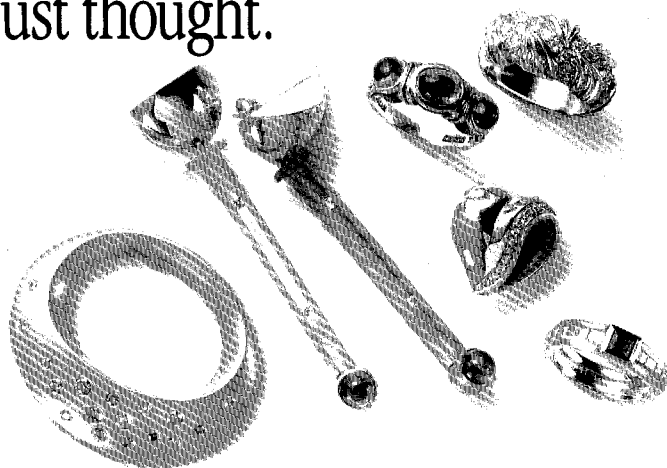
Paco Peña's Flamenco

Music & Dance Company is at Town Hall on October 13 and features some of Spain's finest flamenco artists, including Silverio Heredia, Belen Maya, and Raul. Peña himself is known worldwide



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Fodor's flashmaps

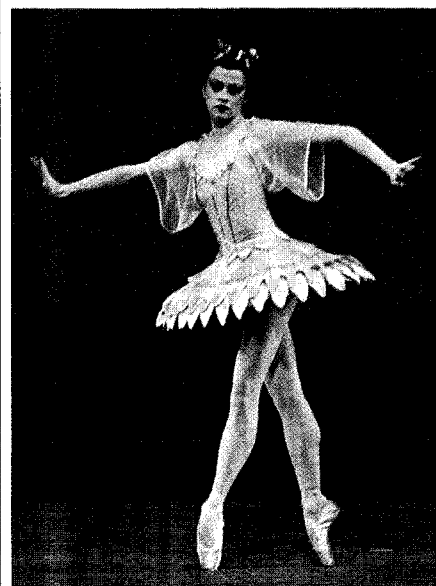
A map for every
linked to over
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and to



for his mastery of the flamenco guitar.

Théâtre Chorégraphique de Rennes-Bretagne makes its New York debut with *Piazza Italia*, a lighthearted dance journey through Italy, and *Mozartissimo, Suites et Passions*, a celebration of the composer's life. The dates are October 10 to 13, and the place is Florence Gould Hall at the Alliance Française.

On November 18, 19, and 20, the **New American Ballet Ensemble** brings a ballet by the celebrated Benjamin Harkarvy to Marymount Manhattan Theater on East 71st Street.



NYCB'S HEATHER WATTS.

DANCE THEATER WORKSHOP

YOUNG TALENTS DISPLAY THEIR wares for the fall season here, as follows: **Erin Fitzgerald** (*Lake Disappointment*), October 17 through 20; **Stephanie Skura & Company** (*The Bad Play*), October 24 through 27 and October 31 through November 3; **Donald Byrd/The Group** (*The Minstrel Show*), November 6 through 10; **Split Stream**, November 14, 15, and 16; **Victoria Marks** (*Deus Ex Machina*), November 20 through 24; **Shelley Hirsch** (*O Little Town of East New York*), November 29 and 30 and December 1; **Claire Porter** (*Garden Party*), December 5 through 8; **LadyGourd Sangoma** (*Drumming With Body and Gourd*), December 12 through 15; and December 17 through 22, **Andy Kirshner, Valeria Vasilevski, and Sondra Loring** (*The Watchtower*).

RUTH GILBERT

On The Subject Of Emissions, We'd Like To Clear The Air.



Many people are unclear about how electricity is made.

In fact, much of it is made by burning fuels, such as oil and natural gas. But burning even clean fuels sends emissions into the air, some of which may harm the environment.

The more electricity we use, the more fuel that needs to be burned. And that means more emissions.

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PHOTOGRAPHY

MOMA'S 'DOMESTIC COMFORT' CAPTURES A THREATENED HABITAT.

EVER SINCE THE END OF THE FIFTIES, WHEN ROBERT Frank discovered that Americans were not universally happy, serious photographers have been trying to take the country's pulse. In the sixties and seventies, they recorded our public demeanor as we hurried to work or staged demonstrations; in the seventies and eighties, they documented the media myths that shaped our lives. Now Peter Galassi, a curator at the Museum of Modern Art, points out that in the past decade photographers rather suddenly began to focus on the home as well: *Pleasures and Terrors of Domestic Comfort* (September 26 to December 31) brings together more than 150 images of how things are going in the place where the heart is.

There's no end of dailiness on view, no moment from window washing to afternoon snoozing too trivial to have meaning. Household portraits and narratives, some jolly, some not, report quiet events on the home front—no prodigal sons returning, no child abuse or wife battering. Instead we have Lee Friedlander's picture of a girl playing a trombone while a mountainous dog listens closely (Friedlander has referred to this as his answer to the RCA logo); Larry Fink's photograph of a family posing with such energetic goodwill, they just might march out of the frame and hug us till it hurts; Philip-Lorca diCorcia's man looking into a refrigerator where he appears to recognize his fate in the vegetable bin.

Some of the pictures reenact the dress rehearsals of life. Nicholas Nixon's young boy and girl obligingly fall into admirable compositions as they practice being children. The twelve-year-old girls who sit for Sally Mann range from sultry and sullen to overweight and awkward; Doug Dubois's brother examines his acne in a mirror. Geoffrey Biddle pictures a family in a tub, the baby girl sitting between her mother's parted legs; five years later, the same little girl, fully clothed, squats on the floor with a doll posed at her crotch.

Although most of the photographs are straight observation,

even the constructed tableaux pretend to be domestic. Laurie Simmons's two sleek plastic ladies glide through a shelter magazine's dream living room. In Ken Botto's toy world, a tank diligently guards suburbia. Gregory Crewdson's kitchen-window view on an artificial garden would do David Lynch proud.

The general idea of home is the old-fashioned notion; only a few photographs hint at the changes that have recently overtaken domestic life. Sage Sohier's "Gordon and Jim, with Gordon's Mother Margot" shows Gordon hugging his mother while holding hands with Jim. Carrie Mae Weems's couple eye each other with a mix of sexual bravado and caution. Mary Berridge catches a teenage mother gazing suspiciously at her child.

During the eighties, many photographers seemed to find home life fraught with tiny terrors. Lots of the folks in these pictures neither pay much attention to their companions nor trust them, and household incidents quietly bode ill: William Eggleston's gaping stove might be waiting for the cook to lay her head in it; Mary Frey's housewife looks up from her dustpan above the deliciously implausible caption "She quickened with the realization that things would never be the same."

Apparently, the moment the homeless rolled out onto the streets, the art photographers went home. Why, when they'd gone elsewhere for so long? Partly because photography-school graduates of the past two decades now have families; partly because many people have retreated into private life in disgust with the public alternatives. Besides, life on the streets is so dismaying it cries out for social commitment rather than art.

But surely the major reason is that domestic arrangements are so tenuous and the family so fragile today. Like environmentally concerned photographers, the men and women here are moved to record a threatened habitat. Some members of our species have more home and family in their albums than in their lives; it may be that you can't go home again, but there's always the consolation of photographs.

VICKI GOLDBERG

FALL PREVIEW

CHRISTMAS WINDOW,
SOMERVILLE,
MASSACHUSETTS
(1989), MARY KOCOL.





O. Winston Link chugs his choo-choos into town, Nagatani goes nuclear, and Curtis chronicles Native America.

EVERYTHING IS A SUBJECT for photography," says **Duane Michals**, "especially the difficult things in our lives: anxiety, childhood hurts, lust, nightmares. The things that cannot be seen are the most significant. They cannot be photographed, only suggested." In "Poetry and Tales," an exhibit of his new work, Michals scrawls words on many of his prints and gets to the heart of the matter in photographs like *Billy's Groan-O-Phone*,

Railway to photograph trains. Link, a train fanatic since the age of four, went to almost impossible lengths to capture these bold, almost unreal images of locomotives and their often incredible proximity to the people of the region. Link lighted all his shots with giant strobes, so he often found himself in streams, on roofs, and balancing on wires in his relentless pursuit of the perfect photograph. (James Danziger Gallery, 415 West Broadway, near Spring Street;



HARRY BENSON'S 'JIM AND TAMMY BAKKER, MALIBU' (1987).

The Empty Garden, and *Annie's Magic Hair* (a "cautionary tale" for children). (Sidney Janis Gallery, 110 West 57th Street; October 3 through November 2.)

Winston Link, now 77, was in advertising in 1957 when he was hired by the Norfolk and Western

November 26 through December 22.)

Ruth Thorne-Thomson's black-and-white photographs of ancient European statuary heads are surprisingly full of movement, like faces shimmering under water. (Laurence Miller Gallery, 138 Spring Street, at

Wooster Street; December 3 through January 11, 1992.)

THE INTERNATIONAL Center of Photography will show 120 color and black-and-white works by **Sheila Metzner**, who is also known for her romantic fashion photography. Their signature ethereal mood is nonetheless fully controlled by Metzner, who says, "I work like a cinematographer. . . . I do what I have to do." (1130 Fifth Avenue, at 94th Street; December 6 through February 2, 1992.)

IN PARIS IN the thirties, the work of Germany's **Ilse Bing** hung alongside that of Man Ray, Henri Cartier-Bresson, André Kertész, and Brassai. Her photographs from this era—which capture brief moments in ordinary life—are profoundly lyrical. Bing, 92, has lived in New York for half a century, and Houk Friedman Gallery presents the first major New York show of her extremely rare work from the twenties and thirties. (1094 Madison Avenue, at 82nd Street; November 8 through December 21.)

André Kertész: The Early Years, Vintage Prints, 1917–1936, at Houk Friedman, covers the artist's life in Hungary, his stint as a soldier and lensman in World

War I, and his years in Paris. Rare prints of *Chez Mondrian* (1926) and *Satiric Dancer* (1926) are among the many works that have not been shown since Kertész's original Paris exhibitions. (1094 Madison Avenue, at 82nd Street; September 26 through November 2.) . . . To coincide with the uptown

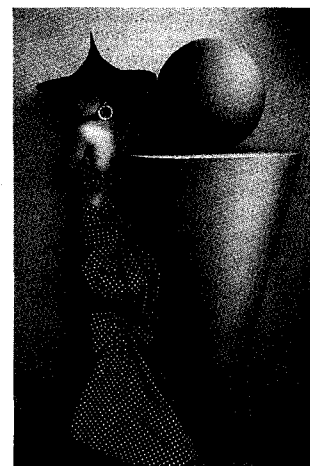
show, Howard Greenberg Gallery brings us "**André Kertész: The New York Years, 1936–1985.**" Kertész came to the city on a yearlong assignment in 1936 and never left, taking many of his most famous shots from his windows, overlooking Washington Square. In one photograph from 1954, a lone black figure with an umbrella crosses the white field of



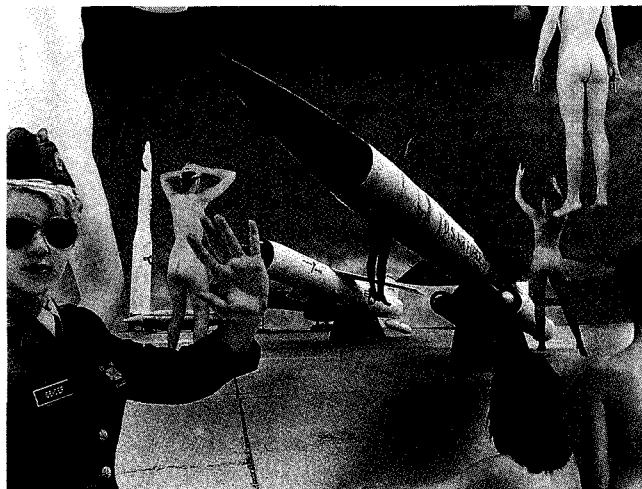
HALSMAN'S 'AQUACADE' (1953).

snow, creating a tranquil, almost Japanese landscape at the end of Fifth Avenue. (120 Wooster Street, near Prince Street; September 27 through November 2.)

THROUGHOUT THE TWENTIES and thirties, Czechoslovakia was at the forefront of experimental photography, and **František Drtikol** became famous for studies of form and light and his Art Deco-style nudes. In *The Wave* (1927), for example, a nude form undulates in mesmerizing repetition. In 1935, Drtikol put away his camera to meditate, paint, and study Oriental philosophy. (Howard Green-



A SHEILA METZNER.



'LYSISTRATUS' (1989), BY PATRICK NAGATANI.

berg, 120 Wooster Street, near Prince Street; November 7 through December 7.)

A LARGE AND BEAMING Kate Smith is surrounded by a roomful of handsome men in sailor suits. She's the focus of just one of the photographs and posters from the forties that commemorate the average citizen's involvement in World War II in **"While They Fought: The Home Front in New York City."** (The New-York Historical Society, 170 Central Park West, at 77th Street; October 9 through April 5, 1992.)

FOR **"Joel Meyerowitz: Bay/Sky Series,"** the "color master" of Cape Cod has produced a stunning col-

lection of large-format work, this time capturing the endless space where sea meets sky. No matter whether they were taken at night or by day, Meyerowitz's photographs shimmer—whether the moon is seeping into the ocean like a smoky liquid, or an orange sunset is reflected in puddles on the beach. (James Danziger Gallery, 415 West Broadway, near Spring Street; October 23 through November 23.)

IN *Radium Springs*, **Patrick Nagatani** and his young son scamper across the desert wearing bathing suits and big smiles. Everything is fine, except, well . . . the two of them are fluorescent green. Nagatani's apocalyptic view of life underlies the

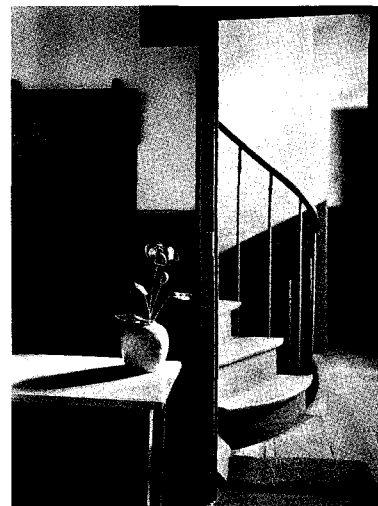
shocking, tragicomic color work in his solo show **"Nuclear Enchantment."** All the photographs were taken in New Mexico, where toxic waste and missiles are all part of life in the desert. In Nagatani's *Alamogordo Chamber of Commerce*, a rocket and a Stealth fighter decorate the lawn of the agency. (Jayne H. Baum Gallery, 588 Broadway, near Houston Street; November 21 through December 28.)

Yasuzo Nojima is just now being rediscovered in his own country, where his photographs are considered a major influence on modern Japanese art. These 80 portraits, still lifes, and nudes from 1910 to 1940 mark Nojima's first solo exhibition in America. (Grey Art Gallery & Study Center, 33 Washington Place; November 19 through December 22.)

IN 1935, THEN-UNKNOWN photographers like Dorothea Lange, Ben Shahn, Walker Evans, Gordon Parks, and Marion Post Wolcott were commissioned by FDR to record the plight of rural Americans during the great drought—as evidence for Congress of their dire need for assistance.

Besides the unshakable images associated with the **Farm Security Administration**, many rarely seen photographs will be shown as well. (Neikrug Photographica, 224 East 68th Street; October 10 through November 17.)

INANCED BY J. P. Morgan in 1906, Edward S. Curtis set out on a five-year project to photograph all North American tribes "still retaining their



KERTÉSZ'S 'CHEZ MONDRIAN.'

original traditions and customs"—a mission he undertook so that America's native heritage would not be "forgotten, misconstrued, too much idealized or too greatly underestimated." Instead, the project lasted 24 years (Curtis even had to work for



'THE WAVE' (1927), BY CZECH MODERNIST MASTER FRANTISEK DRTIKOL, AT HOWARD GREENBERG.

No waves.



The Fitness Center at the YWCA.
Low key. High tech.

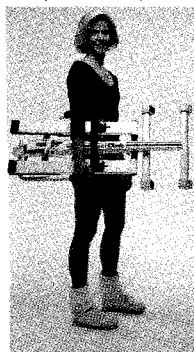


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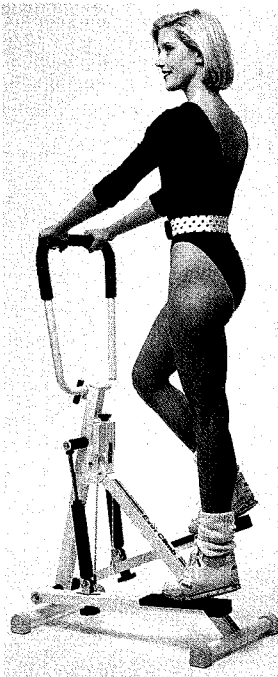
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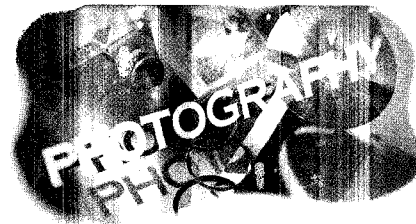
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a time as a cameraman in Hollywood) and produced 40,000 photographs. The images in "Edward S. Curtis: The Photographer as American Hero, 1906-1930" are a haunting, personal view of the Apache, Navaho, Nez Percé, and Blackfoot tribes, among others. (Cathers & Dembosky, 1000 Madison Avenue, near 77th Street; October 8 through November 30.)

Henri Cartier-Bresson AND HIS camera discovered more than just France, India, and China; they discovered America, too. Cartier-Bresson's fascina-



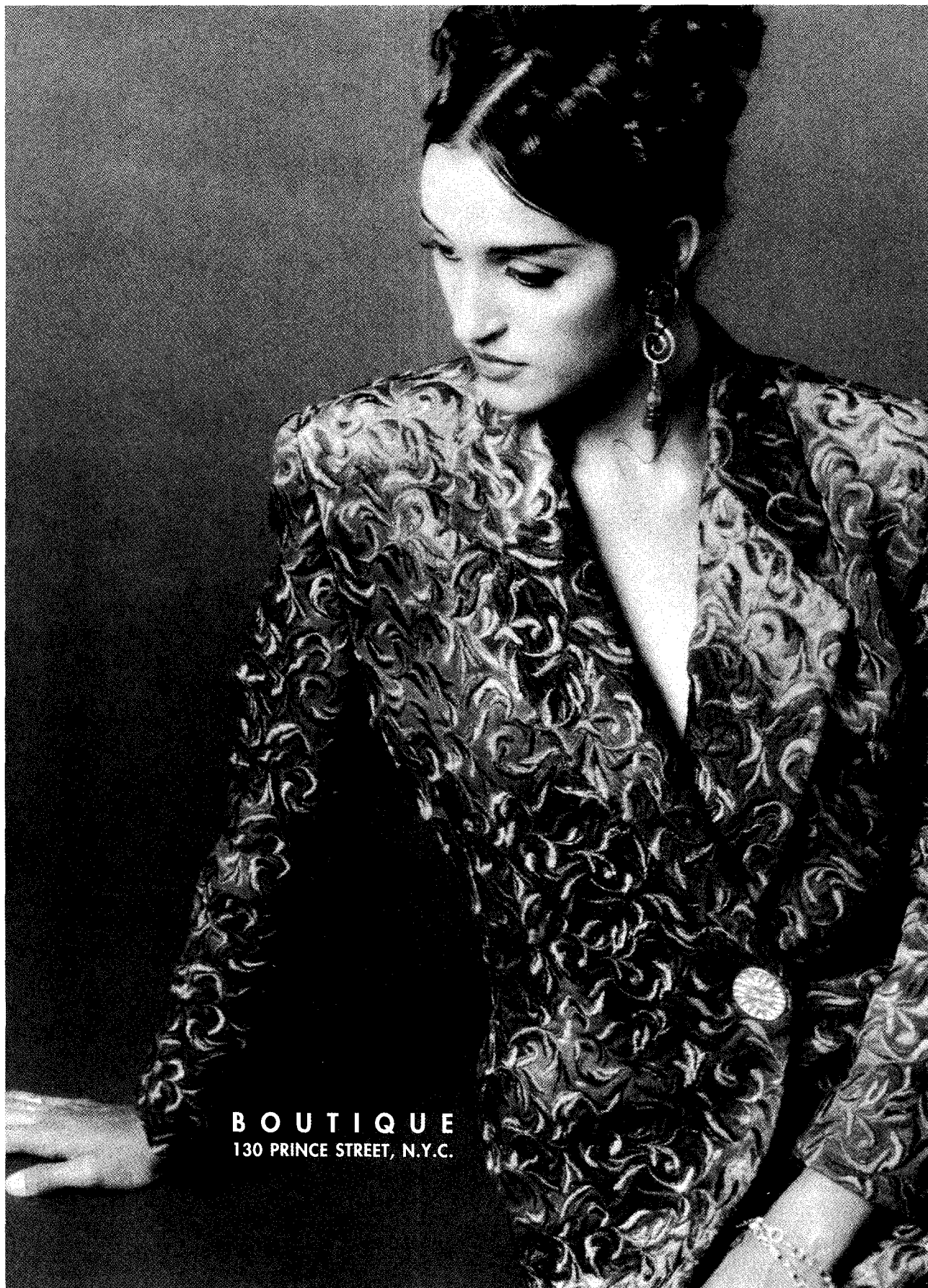
CARTIER-BRESSON: 'HARLEM, 1947.'

tion with this country lasted for more than four decades, yet his American work is not well known. The photos in this exhibition will range from Harlem to Berkeley, from the forties through the seventies. Like his other work, these shots (including *Immigrant Arriving in U.S.*, from 1946) capture "the decisive moment" unforgettably. (James Danziger Gallery, 415 West Broadway, near Spring Street; September 19 through October 19.)

ALSO NOTABLE: **Harry Benson's** pictures of the famous and infamous (Christie's, 502 Park Avenue, at 59th Street; December 12 through 20). Recent platinum prints from a trove of **Horst P. Horst** negatives (Staley-Wise; 560 Broadway, at Prince Street; December 6 through January 25, 1992). Early photographs by **Philippe Halsman**—including his forties and fifties shots for *Life* magazine, all of them vintage prints from the family's private collection (Staley-Wise; September 25 through October 26).

NANCY ANGIELLO

Photograph courtesy of the James Danziger Gallery.



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BOOKS

BRESLIN WRITES RUNYON. MAILER GOES UNDERCOVER AND UNDER COVERS.

JIMMY BRESLIN

SIX PEOPLE WERE PLAYING CARDS, FIVE OF THEM outsiders and one, in shirtsleeves, the [Owney] Madden dealer. Of the five players, four were tired and tense. The fifth, a man named Nicely Hogan, who weighed about 360, was at ease and happy. He chain-smoked cigarettes, and at the start of the new hand, while the others picked up their cards in tight concentration, Hogan left his cards unturned and leaned back.

"I bet I'm doin' nicely," he said to Freda Horner and Margie Everdeen. "Could one of yez get me a nice soft drink?"

"What kind?"

"Two bourbons and a big cold beer in the same glass."

Margie brought him the drink.

"Margie," Nicely said.

"Yeah, Nicely?"

"How's about a nice big pipe?"

"Don' you say that so loud?"

"What am I supposed to do, f---in' whisper so you can't hear me?"

Runyon noticed that Nicely didn't have the slightest interest in his cards and threw two of them out automatically. The dealer flicked two cards and this time Hogan paid attention. He spoke to himself, but loud enough to be heard in the street. "Oh boy, that's the dynamite. Watch me now." He said he wanted to bet the New York Central Railroad on his hand. He got the others in deep enough, following which he threw out a hand that looked like the dinner table at Buckingham Palace. "Nicely, nicely!" he yelled.

That is a good name, Runyon said to himself. It was obvious

Nicely was the takeout man, the guy who sits there and gets fed enough cards to win the key pots, in this case the winnings going right to Madden. "If we let him sit there on the up for five minutes, he would lose the clothes he got on," Madden said to Runyon. "The man can't concentrate enough to take a leak. I love it when you write about that Bugs Raymond. This guy here, Nicely, is our Bugs Raymond. Why don't you give him a write up?"

"Two Nicelys, not one," Runyon said.

Sometime during the night, the owner of the building, an electrician named Keating, an utterly stupid man, too, for he did not know the difference between life and death, banged on the door

and shouted, "You people are going to have to move from my building. You are making too much noise!"

Arthur Bieler stepped up to him and held a gun to his head and pulled the trigger. There was a loud click.

"Is this too much noise?" Bieler said.

As Runyon stood on Tenth Avenue and waited for a cab, he began to count. Madden, Bieler, both the broads and the fat guy, Nicely-Nicely. Five people he could use in one place. I better go back there, he told himself.

When he did, he was told that Nicely-Nicely was late because he was a witness in the West Side court for a

special hearing involving a good, decent West Sider named Jack-rabbit Jack Sheehan, who had a dice game on Pier 84, North River. Runyon found Nicely-Nicely having a cigarette outside the court building. "It's bulls--- over nothin'," Nicely-Nicely said.

"Why are they making so much of a dice game?" Runyon asked.

"On account of the body."



Seurat

1859-1891



*Circus Sideshow, 1887-88 (Parade de cirque),
The Metropolitan Museum of Art, New York.
Acquisition of Stephen C. Clark, 1960.*

His paintings are masterpieces of light, color and form. Georges Seurat revolutionized art through his observation and experimentation with color and light. This major retrospective of 185 paintings and drawings will trace the evolution of the pioneering artist's style.

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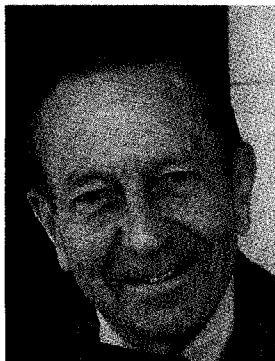
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From DAMON RUNYON: A LIFE. Ticknor & Fields; 410 pages; \$24.95; October.

JOHN CHEEVER

NEW YEAR'S DAY, AND I SHALL make something illustrious of this year. The entire nation is in the grip of an unprecedented cold wave. Villages and cities isolated. Men, women, and children without heat or food. Etc. J. writes from Iowa; Ohio, rather. He will return. The wind from the river is better. Young Ben, Susie, and I drink and play records. "Shall we open the Upstairs at the Downstairs in the Outdoors?" I ask. Is there something ridiculous about this man of fifty, dancing the Charleston?



During dinner, Susie says, "You have two strings to play. One is the history of the family, the other is your childlike sense of wonder. Both of them are broken." We quarrel. She cries. I feel sick. We make up, but I feel the generation of that bitterness which overwhelmed me on Christmas Eve. I cannot check it. My first resolve is to ask my family to help me with my drinking. Since I seem unable to handle it myself, I must find someone to help me. My second resolve, and this in a spate of bitterness, is that I will learn to disregard their interference. I think, abysmally bitter, that Orpheus knew he would be torn limb from limb, but he had not guessed that the Harpy would be his daughter. I lose at darts to my son and scold Mary about my dilemma. No money, no place to work in, no chair, even, to sit upon. I wake this morning, remorseful, exhausted, to begin a new year. The sky is the dark blue of high altitude.

Snow lies under the apple trees. We picked very few of the apples, enough for jelly, and now the remaining fruit, withered and golden, lies on the white snow. It seems to be what I expected to see, what I had hoped for, what I remembered. Sanding the driveway with my son, I see, from the top of the hill, the color of the sky and what a paradise it seems to be this morning—the sky sapphire, a show of clouds, the sense of the world in these, its shortest days, as cornered. Later, much later, clouds rise up all around the sky like the walls of a well, but then, when we are coasting, the sun, very low, breaks through this wall, seems to single out windows from which to flash its chill and yellow light, floods the valley and the house with color. I lay a fire in the li-

brary, play backgammon with Ben. Go between games to the window to see the outpouring of color, the waxing moon, the evening star.

From THE JOURNALS OF JOHN CHEEVER. Alfred A. Knopf; 399 pages; \$25; October.

JAMES RESTON

SALLY AND I WERE INVITED ONE weekend to join the Cliveden warriors at Nancy Astor's big mansion on the Thames, and Turner Catledge, the managing editor of the New York Times, then at the end of a long trip, joined us. He was as usual the hit of the weekend, particularly with Lady Astor. She was originally from Virginia, one of the lovely Langhorne sisters, and when she heard that Catledge was from Mississippi, she shouted even before she met him, "Where is that southern white trash?" Then she circled around him and finally took his hand, and said, "Shake. I'm southern white trash too."

She was then in her sixties, the pride of the conservative establishment. It was easy to see, looking at her beautiful house and beyond to the Thames, why she was so conservative, having so much to conserve. She was the first woman to sit in the House of Commons, a strict prohibitionist and deeply, or at least loudly, religious. She sat on the floor after dinner reading from Mary Baker Eddy's Christian Science book *Science and Health*,



and applauding all the interminable talk and spiteful anti-American jibes of her conservative guests. Even without the stimulant of alcohol (forbidden at least downstairs in that house), her guests tolerated no opposition to their views and denounced Jimmy Doolittle, the famous American flier who was there, for his lament about the inadequate defense of the country. Lady Astor insisted that we stay the whole weekend. "No sense using the sheets for just one night," she said.

Before we left, Lord Astor took us upstairs to the family's private apartment and showed us some letters from George

Bernard Shaw about the time he and Lady and Lord Astor visited Stalin in Moscow. Lady Astor, recalled her husband, had been told to be quiet during the interview, but Stalin made the mistake of asking her if she had anything to say. "Yes," she said, "how much longer are you going to keep shooting people and sending people to Siberia?" According to Lord Astor, Stalin merely smiled and said, "As long as it's in the interest of the state."

From DEADLINE. Random House; 544 pages; \$25; October.

NORMAN MAILER

THE MORMONS BELIEVE THAT YOU enter into marriage not only for this life but, if you are married in the Temple, will spend eternity with your mate. I am no Mormon, but even by their elevated measure, we were in love. I could not conceive that I would ever be bored in my wife's presence either side of the grave. Time spent with Kittredge would live forever; other people impinged upon us as if they entered our room holding a clock in their hand.

We had not begun in so inspired a place. Before the disaster on the rock face, we were taken with each other enormously. Since we were third cousins kissing, the tincture of incest enriched the bliss. But it was—on the highest level—qualified stuff. We were not quite ready to die for one another, just off on an awfully wicked streak. Her husband, Hugh Montague—"Harlot"—took on more importance, after all, in my psyche than my own poor ego. He had been my mentor, my godfather, my surrogate father, and my boss. I was then thirty-nine years old and felt half that age in his presence. Cohabiting with his wife, I was like a hermit crab who had just moved into a more impressive carapace; one was waiting to be dislodged.

Naturally, like any new lover in so momentous an affair, I did not ask for her motive. It was enough that she had wanted me. But now, after twelve years with Kittredge, ten in marriage, I can give a reason. To be married to a good woman is to live with tender surprise. I love Kittredge for her beauty and—I will say it—her profundity. We know there is more depth to her thought than to mine. All the same, I am frequently disconcerted by some astonishing space in the fine workings of her mind. Attribute it to back-



ground. She has not had a career like other women. I do not know many Radcliffe graduates who went into the CIA.

From *HARLOT'S GHOST*. Random House; 1,328 pages; \$30; October.

HAROLD BRODKEY

SOMETIMES WAKING FEELS PIGGISH, you know? Rooting and snuffling around? Do you think dreams are elegant? I do. I think they are—sometimes.

Anyway, sometimes it seems a shame to leave one's dreams. Maybe it's because real life is hard. I don't, as a rule, have strong opinions about those matters any more than, when I first awake, I know quite who I am or where I am; I don't remember what I am *supposed to look like*. The unfixity—well, I was adopted into a new family when I was two. Waking up was weird then. I don't remember waking with confident expectations about the color of the hair I had; in life, my hair has changed color often—I was white-blond until I was five, dirty blond for a year, then reddish-blond ever more reddish; and then I had brown hair, dark in midwinter, reddish in spring, blondish (again) in high summer. . . .

Hi, I say snidely to the pillow, to wakefulness . . . to the morning. The tone of snotty self-address is adolescent, upperish-middle-class . . . wartime. I can place social class and physical setting, the era and me—I mean my age and size, my physical condition in terms of sports. A suburban fourteen year old in wartime 1944, Middle Western and large.

— Who are you, kiddo?

— That's for me to know and you to find out . . .

— Ha-ha. You're as funny as a crutch . . .

I'm Wiley Silenowicz . . . I am real, fate for others . . . I am real . . . God, *what a mess*.

From *THE RUNAWAY SOUL*. Farrar, Straus & Giroux; 848 pages; \$30; November.

MARTIN AMIS

BY TRAIN TO BOLOGNA (WHERE I bought my hiking boots), by truck to Rovereto; thenceforward we moved in daily spurts of twenty or twenty-five miles, always accompanied or monitored, from village to village, farm to farm, on foot, by cart, in preposterous automobiles. And the

land shown me by my guides, my deliverers, how painterly it was, the buildings of earthen crockery, the stone variegated like pork brawn in the mild breath of dusk. How thickly grassed and trimly forested; here, and now, the earth has good hair, thick and trim, and a good scalp beneath, not like *there*, not like *before*, all patched and pocked. The land is innocent. It never did anything.

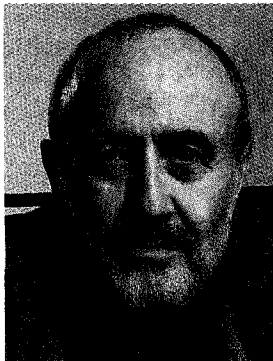
March and February we spent on the Brenner, where we lodged at three different farmsteads. While hardly ideal, our living arrangements were suitably ascetic, and conducive to inner preparation. Personally I longed for human society and for exercise (a good long tramp, for example), but no doubt Odilo had his reasons. . . . We heard the distinct whispers of dawn and dusk, and the dogs barking, but no further rumor of war. It was snowing on the day we resumed our northward journey. Snowing patiently, for there was much of it on the ground, many snowdrops to be restored like white souls to the heavens. By jeep and lorry we moved swiftly up through the towns and cities of middle Europe. Much of it was junk and trash, awaiting collection by war. Buildings were black, awaiting the color of fire. People were smudged, trampled, awaiting the hooves and treads of armies. Europe churned in the night like the seas of human forms round the stoves of station waiting rooms. Everywhere I went, their expressions charged with power and delight, men gave me gold.

I knew all this gold was sacred and indispensable to our mission. Accordingly, at the final staging-post, the final farm, within view of the River Vistula, where we lived well and warmly, and there were the heads of children to pat and tousle, and the striped mattress before the fire—we buried our gold. Swearing most eloquently and solemnly, we buried the pouched filings under a compost heap behind the barn. Of course, the act was merely symbolic: the gold's temporary return to the earth. Because we dug it up five days later, after the compost heap had gone. When he swears,

Odilo invokes human ordure, from which, as we now know, all human good eventually emanates.

How many times have I asked myself: when is the world going to start making sense? Yet the answer is out there. It is rushing towards me over the uneven ground.

From *TIME'S ARROW*. Harmony Books; 160 pages; \$18; November.



Photographs: left, James Hamilton; right, Chris Davies/Matrix.

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BOOKS

*Canin rides 'Blue River,' Updike gets critical again, and
Least Heat-Moon digs deep in 'PrairieEarth.'*

FICTION

Shade Those Laurels, by Cyril Connolly and Peter Levi. A thriller left unfinished at Connolly's death has been finished by the man who married his widow. Pantheon; 192 pages; \$20; October.



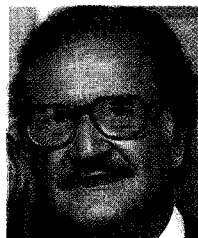
Happy Endings, by Sally Quinn. The love lives of a president's widow and a female reporter on the nation's most powerful newspaper are the subject of this novel by a writer who occu-

piated the latter position. Simon & Schuster; 544 pages; \$22; November.

Brotherly Love, by Pete Dexter. The author of *Paris Trout* writes this time of two boys born into a Philadelphia mob family who go different ways but are brought together by violence. Random House; 272 pages; \$22; October.

WLT: A Radio Romance, by Garrison Keillor. The heartwarming stories of the stars of Station With Lettuce and Tomato who bring glamour and drama to South Minneapolis. Viking; 288 pages; \$19.95; November.

The Campaign, by Carlos Fuentes. An Argentine revolutionary falls in love with the mother of the child he kidnaps for political reasons in this novel of early-nineteenth-century South America. Farrar, Straus and Giroux; 272 pages; \$22.95; October.



The Best American Short Stories 1991, edited by Alice Adams. Fiction by John Updike, Mary Gordon, Lorrie Moore, and

seventeen others form this year's collection. Houghton Mifflin; 352 pages; \$19.95 (\$9.95, paper); October.

Almanac of the Dead, by Leslie Marmon Silko. A drug-dealer, a mysterious caretaker, and a possible witch are the characters in this story of the Indians of the Southwest. Simon & Schuster; 832 pages; \$25; November.

You Gotta Play Hurt, by Dan Jenkins. A sports columnist whose love life is as wide-ranging as his travels is the main character of this novel by the author of *Semi-Tough*. Simon & Schuster; 320 pages; \$22; October.

Blue River, by Ethan Canin. A successful but cautious doctor is visited by his long-lost prodigal brother, who unearths a family secret in this first novel by the author of *Emperor of the Air*. Houghton Mifflin; 224 pages; \$19.95; October.



Daughters, by Paule Marshall. The author of *Brown Girl, Brownstones* writes of a family split by conflicting emotions and by the ways of life in the Caribbean and New York City. Atheneum; 408 pages; \$19.95; October.

New Stories From the South, edited by Shannon Ravenel. Fiction from below the Mason-Dixon Line, by masters Peter Taylor and Reynolds Price and more than a dozen others. Algonquin Books; 264 pages; \$9.95 (paper); October.

Murder and Walking Spirits, by Robertson Davies. Killed off in the first sentence, the ghostly narrator sees a great deal of a turbulent Canadian past and present. Viking; 368 pages; \$21.95; November.

Wilderness Tips, by Margaret Atwood. Short stories from the writer of *A Handmaid's Tale* and *Cat's Eye*. Doubleday; 224 pages; \$20; December.

The Kindness of Women, by J. G. Ballard. In this sequel to *Empire of the Sun*, Jim leaves Shanghai after the war for the dangerous world of Cambridge and married life. Farrar, Straus and Giroux; 320 pages; \$19.95; October.

BELLES-LETTRES



Odd Jobs: Essays and Criticism, by John Updike. A collection of the novelist's thoughts on such topics as Ben Franklin, Ted Williams, Dorothy Parker, Cleopatra, television, trolley cars, and the female body. Alfred A. Knopf; 928 pages; \$35; November.

Foreign Neon, by Daniel Halpern. A new collection of poems about people (Count Basie, Caravaggio) and issues of international and personal politics (the Gulf War, infidelity). Alfred A. Knopf; 96 pages; \$19; October.

An Atlas of the Difficult World: Poems 1988-1991, by Adrienne Rich. A road map of America and of the hearts of its people is charted in the title poem of Rich's new collection. W. W. Norton; 60 pages; \$17.95 (\$7.95, paper); October.

The German Comedy: Scenes of Life After the Wall, by Peter Schneider. In his consideration of the moral and political consequences of the Berlin Wall's having come tumbling down, Schneider also looks at the comic confusion brought about by freedom. Farrar, Straus and Giroux; 224 pages; \$21; October.

The Best American Essays 1991, edited by Joyce Carol Oates. Margaret Atwood, Stephen Jay Gould, and Woody Allen are among the contributors to this year's collection of nonfiction writing. Houghton Mifflin; 352 pages; \$19.95 (\$9.95, paper); October.

The Best American Sports Writing 1991, edited by David Halberstam. The first volume in a new series collects pieces on baseball, football, tennis, golf, and other active pastimes. Houghton Mifflin; 320 pages; \$21.95 (\$9.95, paper); October.

AMERICA, AMERICA

The Mystic Chords of Memory: The Transformation of Tradition in American Culture, by Michael Kammen. The author examines the shifting nature of and atti-

tudes toward myths, rituals, Thanksgiving, Vietnam, and Disneyland. Alfred A. Knopf; 864 pages; \$40; November.

I Love Paul Revere Whether He Rode or Not, by Richard Shenkman. More debunking of tall tales, by the author of *Legends, Lies & Cherished Myths of American History*. HarperCollins; 226 pages; \$20; October.



The Old World's New World, by C. Vann Woodward. Two centuries of European alarm and enthusiasm at the theory and reality of America. Oxford University Press; 192 pages; \$21.95; November.

Dead Elvis: A Chronicle of a Cultural Obsession, by Greil Marcus. "What Elvis Presley has been up to in the last thirteen years." Doubleday; 256 pages; \$25; November.

Bad: The Dumbing of America, by Paul Fussell. An alphabetical guide to badness in American language and daily life, where a lack of intelligence meets an excess of pretension. Summit; 208 pages; \$19; October.

The Great White Lie, by Walt Bogdanich. Tales of inefficiency, incompetence, and worse in the American health system. Simon & Schuster; 320 pages; \$23; November.

The Secret Alliance: The Extraordinary Story of the Rescue of the Jews Since World War II, by Tad Szulc. The author uncovers the secret deals between Israeli and American officials and the stories of underground heroes who saved 2 million Jews in Eastern Europe, North Africa, and the Middle East. Farrar, Straus and Giroux; 304 pages; \$24.95; November.

In Mortal Combat: Korea 1950-1953, by John Toland. A history of the Korean War, by the first Westerner to see North Korean and Chinese records of the conflict. William Morrow; 672 pages; \$25; October.

Subway Lives: A Day in the Life of the New York City Subway, by Jim Dwyer. The *Newsday* columnist gives us a group portrait of New Yorkers who travel, work, and live underground. Crown; 288 pages; \$20; November.

The Boys From New Jersey: How the Mob Beat the Feds, by Robert C. Rudolph. An account of the Lucchese fam-

ily's triumph, by tough and comic courtroom strategy, over a two-year government prosecution of the crime clan. William Morrow; 356 pages; \$22; December.

America Eats Out: An Illustrated History of Restaurants, Taverns, Coffee Shops, Speakeasies, and Other Establishments That Have Fed Us for 350 Years, by John Mariani. From the Harvey Girls to haute cuisine, a survey. William Morrow; 288 pages; \$25; October.



PrairyErth (a deep map), by William Least Heat-Moon. The author of *Blue Highways* burrows historically into Chase County, Kansas, telling us the past of the people, the place, and the earth itself. Houghton Mifflin; 480 pages; \$24.95; October.

Embattled Paradise: The American Family in an Age of Uncertainty, by Arlene Skolnick. The author argues that the so-called golden age of the family in the fifties is an unworthy subject for nostalgia and proposes a response to the freedoms and strains that have disrupted our home

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BOOKS

life. Basic Books; 288 pages; \$23; November.

The Death Lobby: How the West Armed Iraq, by Kenneth R. Timmerman. How arms merchants, aided by politicians, made Saddam Hussein's government strong enough to provoke the Gulf War. Houghton Mifflin; 356 pages; \$21.95; October.

American Stories, by Calvin Trillin. Bigotry, homicide, and ice cream are among the topics that let the roving reporter show us the many strange ways people live in these loosely united states. Ticknor & Fields; 294 pages; \$19.95; October.

The Reader's Encyclopedia of American History, edited by Eric Foner and John A. Garraty. The social, cultural, political, and economic aspects of our country's past are considered in more than 1,000 bite-size pieces of knowledge compiled by nearly 400 contributors. Houghton Mifflin; 1,000 pages; \$35; October.

A Better Idea: Redefining the Way American Companies Work, by Donald E. Petersen and John Hillkirk. The former chairman of Ford shows how the quality of a company's products depends on how well it thinks of its people. Houghton Mifflin; 320 pages; \$22.95; October.

OTHER PEOPLE'S LIVES

Dance While You Can, by Shirley MacLaine. The seventh autobiography by the busy actress with many, many lives. Bantam Books; 310 pages; \$22.50; November.



Ginger: My Story, by Ginger Rogers. The autobiography of the snappy actress and dancer who glided across tables, skating rinks, and nightclub floors with Fred Astaire. HarperCollins; 450 pages; \$22; October.

Stalin: Breaker of Nations, by Robert Conquest. This biography of the mass murderer is the first to make use of material that has become available only since glasnost. Viking; 448 pages; \$25; November.

Matisse, Picasso, Miró as I Knew Them, by Rosamond Bernier. In this copiously illustrated volume, the art writer and lecturer recalls her friendships with the three great artists. Alfred A. Knopf; 288 pages; \$50; October.

I Remember, by Dan Rather with Peter

Wyden. The CBS anchorman's gentle memoir of his boyhood in Texas 50 years ago. Little, Brown; 261 pages; \$19.95; October.

Southern Daughter: The Life of Margaret Mitchell, by Darden Asbury Pyron. A biography of the little lady who started the great romance-on-the-plantation industry. Oxford University Press; 560 pages; \$26; October.



This Rough Magic: A Biography of Sylvia Plath, by Paul Alexander. The brief, painful life of the poet and wife of Ted Hughes is retold without interference from her family. Viking; 448 pages; \$24.95; October.

Trollope, by John Hall. A biography of the prolific and popular Victorian novelist, who combined a career in literature with one at the post office. Oxford University Press; 496 pages; \$30; November.

The Triumph and Tragedy of Lyndon Johnson: The White House Years, by Joseph A. Califano Jr. The former Secretary of HEW recounts the dramas behind the programs and decisions of the Great Society and Vietnam. Simon & Schuster; 352 pages; \$25; October.

Nixon: Ruin and Recovery, 1973-1990, by Stephen E. Ambrose. The former president's progress from unindicted co-conspirator to respected elder statesman. Simon & Schuster; 672 pages; \$27.50; November.

The Man to See: Edward Bennett Williams—Legendary Trial Lawyer, Ultimate Insider, by Evan Thomas. A biography of the man who kept the secrets of Jimmy Hoffa, Frank Sinatra, and Joe McCarthy and who was involved in such high-level intrigue as the Pentagon Papers and Watergate. Simon & Schuster; 512 pages; \$28; October.

No Other Choice: An Autobiography, by George Blake. The British secret-service agent who worked for the KGB and escaped from Wormwood Scrubs after being sentenced for treason tells his story. Simon & Schuster; 288 pages; \$22; October.

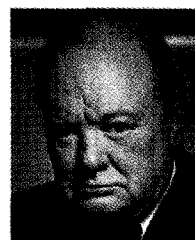
Dear Departed, by Marguerite Yourcenar. A posthumous memoir by the French novelist, essayist, and poet that links her family's history with contemporary events in Europe and with the characters of her fiction. Farrar, Straus and Giroux; 352 pages; \$24.95; December.

A Christmas Story, by Richard Burton. The actor's memoir tells of a lonely child's fears and momentous discovery on Christmas Eve in Wales. W. W. Norton; 64 pages; \$9.95; November.

Marilyn: The Ultimate Look at the Legend, by James Haspiel. A friend of Monroe's toward the end of her life presents a memoir illustrated with candid photographs of the distressingly ubiquitous symbol of sexual vulnerability. Henry Holt; 208 pages; \$45; December.

Fascinating Rhythm: The Collaboration of George and Ira Gershwin, by Deena Rosenberg. Drawing on unpublished archive material and interviews with the late lyricist, Rosenberg explains how George (the music) and Ira (the words) worked so well, as do so many of their 700 songs. Dutton; 320 pages; \$29; November.

Churchill: A Life, by Martin Gilbert. The biographer has taken his eight volumes about the stubborn British prime minister and Nobel laureate and condensed them into one. Henry Holt; 1,088 pages; \$35; November.



Evenings With Cary Grant, by Nancy Nelson. Recollections of the supremely charming actor, from such friends as George Burns, Katharine Hepburn, and Elizabeth Taylor. William Morrow; 384 pages; \$23; October.

A Prophet With Honor: The Billy Graham Story, by William Martin, Ph.D. A chronicle of the life and influence of the non-scandalous evangelical Christian leader. William Morrow; 516 pages; \$25; November.

IN PICTURES



H.R.H. The Prince of Wales Watercolours. Landscape paintings of Hong Kong, Italy, Africa, and the many parts of England owned by the royal family, by the man who's next in line.

Bulfinch Press/Little, Brown; 176 pages; \$40; October.

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The Jewish World of Yesterday: 1860-1938, by Rachel Salamander. In sepia photographs and contemporary voices, an evocation of the life of the ghetto and the *shtetl*. Rizzoli; 320 pages; \$65; November.

Life: Faces. Portraits by Margaret Bourke-White, Alfred Eisenstaedt, Philippe Halsman, and other lensmen and -women taken from the life of *Life*. Macmillan; 192 pages; \$29.95; November.

The Great British, by Eve Arnold. The photographer who explored China and America now shows us her portraits of Margot Fonteyn, Margaret Thatcher, and many lesser-known citizens in the pubs and playing fields of England. Alfred A. Knopf; 144 pages; \$40; November.

The American Magazine, by Amy Janello and Brennon Jones. A lavish look at 250 years of weeklies, monthlies, and quarterlies and how they shaped a nation. Harry N. Abrams; 240 pages; \$60; October.

The Splendor of France: Châteaux, Mansions, and Country Houses. Photographs by Roberto Schezen. Text by Laure Murat. From Brittany to Provence, a tour of the great interiors, gardens, and art collections. Rizzoli; 420 pages; \$110; October.

Passage, by Irving Penn. Portraits of cultural celebrities and primitive tribesmen, elegant fashion pictures, and floral still lifes in this retrospective designed by the photographer. Callaway Editions/Alfred A. Knopf; 300 pages; \$100; November.

Brooklyn: People and Places, Past and Present, by Grace Glueck and Paul Gardner. A celebration in words and pictures of battles, bridges, Bums, and famous alumni of the city's colorful borough. Harry N. Abrams; 256 pages; \$39.95; November.



Georgia O'Keeffe: The New York Years, edited by Doris Bry and Nicholas Callaway. A deluxe edition of the mysterious abstracts, flowers, and landscapes the artist did from 1916 to 1932. Callaway Editions/Alfred A. Knopf; 136 pages; \$100; October.

People, by Harry Benson. Photographs of 168 entertainers, politicians, glamour girls, and other well-known figures taken in the Scottish magazine photographer's 30-year American career. Chronicle Books; 168 pages; \$35 (\$18.95, paper); November.

BOOKS

The Golden Age of American Gardens: Proud Owners, Private Estates, 1890-1940, by Mac Griswold and Eleanor Weller. An illustrat-

ed history of the great estates created by such designers as Frank Lloyd Wright and Frederick Law Olmsted and of their flamboyant owners. Harry N. Abrams; 420 pages; \$67.50; October.



Photographs Annie Leibovitz 1970-1990. The portraitist of rock stars, politicians, and Hollywood folks here assembles two decades of her striking, colorful images. HarperCollins; 232 pages; \$60; October.

CHRISTOPHER WHO?

The Columbus Papers. A reproduction of letters and documents in the collection of the New York Public Library, with maps, drawings, and engravings. Macmillan; 96 pages; \$100; December.

Circa 1492: Art in the Age of Exploration, edited by Jay A. Levenson. The catalogue to an exhibit at the National Gallery that shows us the works of the Ming dynasty, the Aztecs, the Incas, and the cultures of the Mediterranean. Yale University Press; 512 pages; \$59.95; October.

The Mysterious History of Columbus: An Exploration of the Man, the Myth, the Legacy, by John Noble Wilford. The author of *The Mapmakers* looks into the funding of Columbus's voyages, the manner of his death, and other obscure aspects of the discoverer of America. Alfred A. Knopf; 336 pages; \$25; October.



Columbus: For Gold, God and Glory, by John Dyson. Photographs by Peter Christopher. Another depressing attempt to make Columbus sexy—the story of the discovery voyage combined with Dyson and Christopher's account of their trip on a reproduction of the *Niña*. Simon & Schuster; 224 pages; \$35; October.

Columbus and the Age of Discovery, by Zvi Dor-Ner and William Scheller. A companion to the PBS series, this heavily illustrated book treats the history and consequences of the explorer's voyages. William Morrow; 372 pages; \$40; October.

RHODA KOENIG

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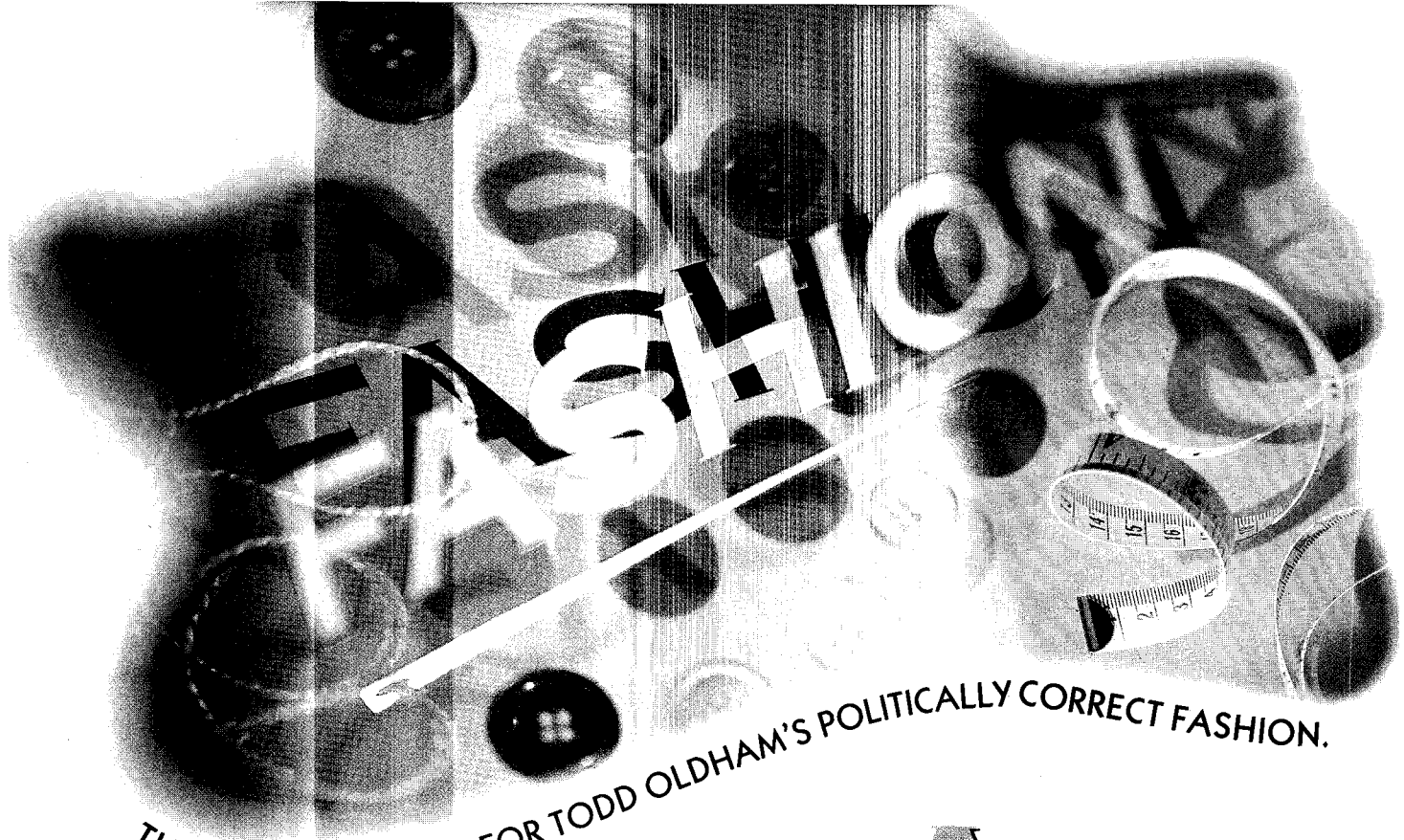
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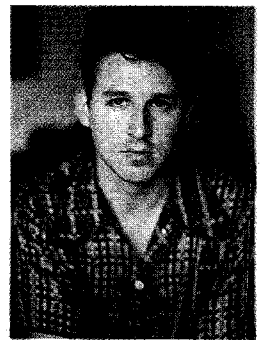


THE TIME HAS COME FOR TODD OLDHAM'S POLITICALLY CORRECT FASHION.



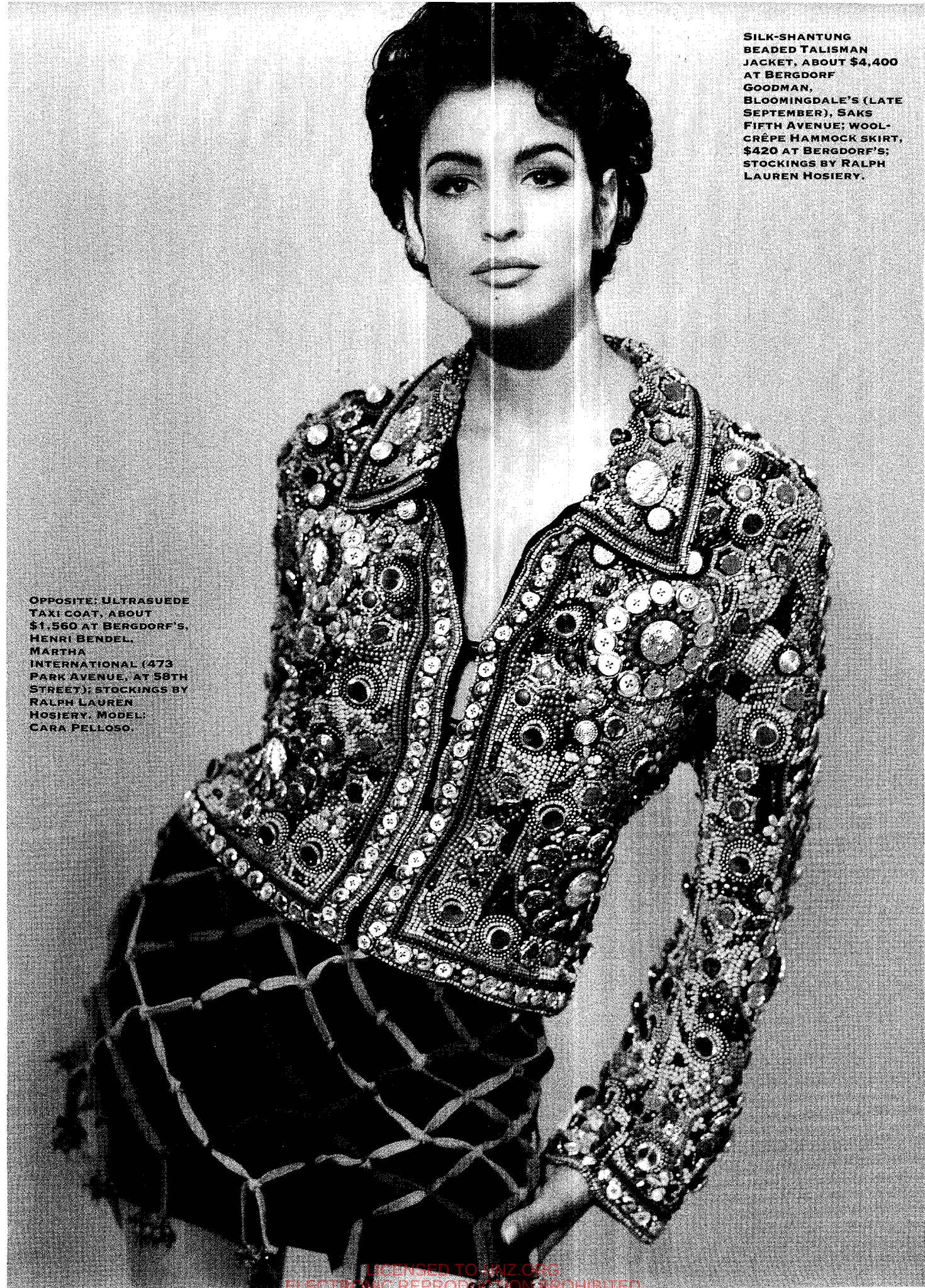
AT THE RIPE OLD AGE OF 29, Todd Oldham is finally fashion's favorite son. But for someone who's been sewing since he was nine, it's about time. Says Oldham, pointing to the success of his even younger peer Christian Francis Roth, "These days, I'm an old dog."

Indeed, Oldham seems to have blown onto the scene with a highly unusual résumé. He never attended design school, nor did he apprentice with any designer. The closest Oldham ever came to formal training was when he worked in the alterations department at the Polo/Ralph Lauren store in Dallas. "It



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was the most valuable experience I ever had," he says. "I really learned about clothes from the inside out. But I was canned after four months for having a mind of my own."

Time has not diminished Oldham's fierce independence. His fall collection, "Around the World in a Day," was inspired by his strong feelings about the war in the Gulf. Upset that the press downplayed Iraqi casualties, Oldham says, "I wanted to show that we really are one people."

The Talisman jacket, which incorporates more than 300 different materials, is based on an African collar Oldham saw at the Smithsonian. His Genie dress evokes Marrakech. And the Taxi coat—the only New York piece in the collection—reflects Oldham's stance on ecological issues. "I used Ultrasuede because I work with People for the Ethical Treatment of Animals," he explains. "There is also some great fake fur in the collection. It's *very* Antarctica."

MARTHA BAKER

STRETCH-WOOL GENIE DRESS, ABOUT \$1,870 AT BERGDORF'S (LATE SEPTEMBER), BENDEL'S (LATE OCTOBER), MACY'S, SAKS.

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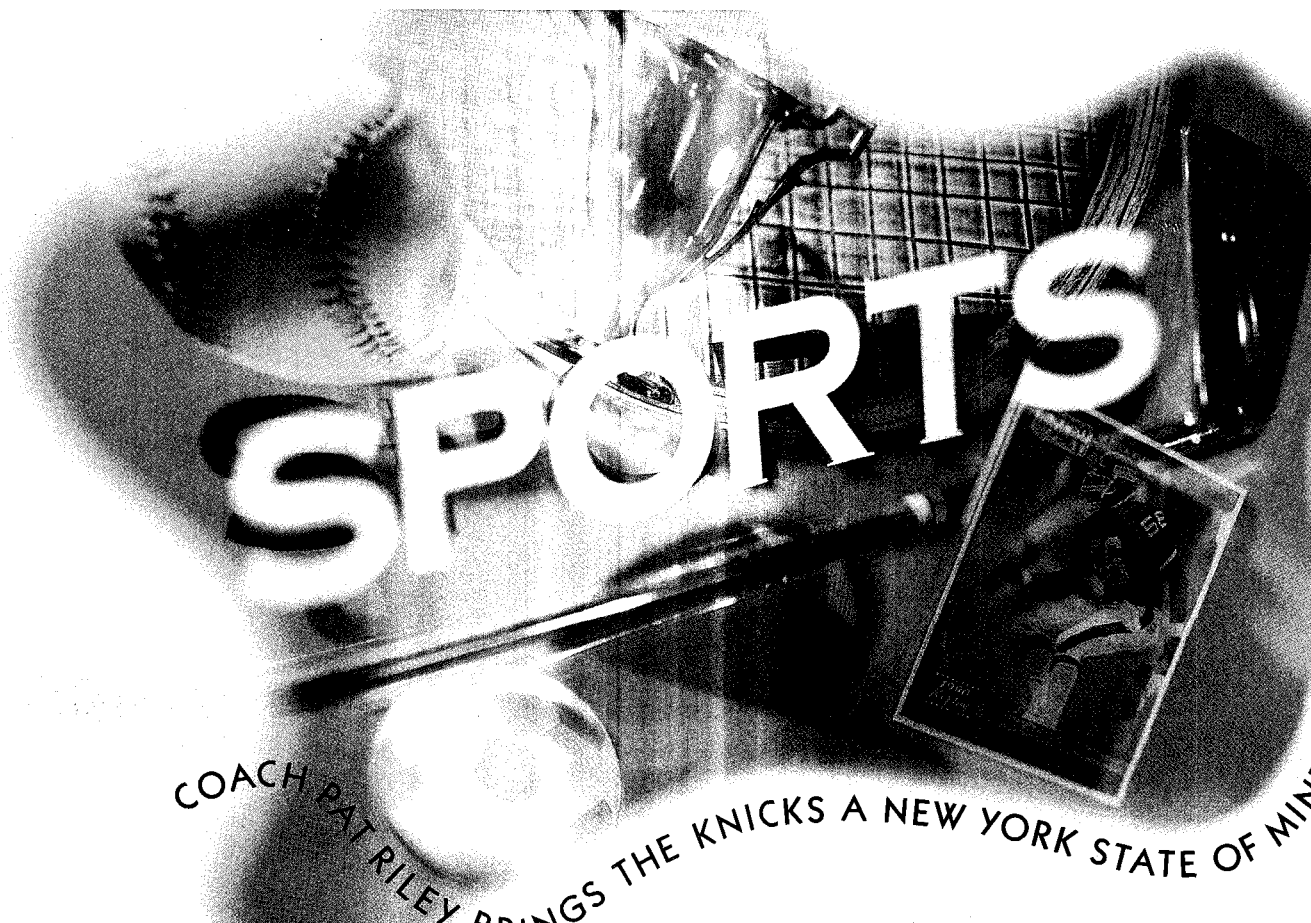
According to the legend, Frangelico lived three centuries ago in the hilly area bound by the right bank of the river Po. He lived as a hermit and through his love of nature and knowledge, of its secrets, created unique recipes for liqueurs. The most precious one of all was a liqueur made from wild hazel nuts with infusions of berries and flowers to enrich the flavor. We continue the tradition by proudly producing this fine liqueur in honor of his name.

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SPORTS

COACH PAT RILEY BRINGS THE KNICKS A NEW YORK STATE OF MIND.

UPSTAIRS IN THE SUNY-PURCHASE GYM, A FEW New York Knicks are playing a sweaty, ragged game of basketball. Downstairs in a basement office, an equally damp but far more polished professional, coach Pat Riley, is talking about his new club. In the eighties, Riley steered the Los Angeles Lakers to four titles, racked up the best record in NBA history, and presided over a singular marriage of basketball glory and Hollywood glitz. In 1991, he's mopping his brow and trying to explain his vision of his new team. It's a hard vision to express, because there really is no team, at least not yet—just an agglomeration of chronic losers for whom "transition" means changing into street clothes after a game. The problem isn't just Patrick Ewing, the superstar center, who lost a painful arbitration battle and now wants to be traded. Even if Ewing stays, there's nothing to indicate that this group can cohere.

"I've got a challenge," says Riley. "For whatever reason, they developed an under-achieving state of mind last season. There was a real self-will—let's use that in place of *selfishness*—which is the sign of an immature team. To become a quality team, each man has to get out of himself and become part of the others. I don't think we're even close to that." He doesn't know who will be on his team, so he can't say what style it will play. "If I've got versatile, athletic players who can get up and down the floor and make good decisions, then we'll run," he says. "If I don't, I'm beating my head against the wall."

Any mention of Riley's head is invariably followed by a joke about his moussed-back hair, his flashbulb smile and Armani wardrobe. But that image has never done the man justice: If nice clothes and slick hair were all it took, Don Johnson would be an actor. Pat Riley is a coach—his face is creased, his eyes worried and merciless—and, by taking on this mess of a team, he's about to prove how tough a coach he is.

He grew up in Schenectady, a brawler who detoured from the streets to the gym. A star at Kentucky, he signed with San Diego

in 1967 for the grand sum of \$17,500, moved to the Lakers, and spent his career as a journeyman. After retiring in 1976, he did some time in the radio booth, then became a Lakers assistant. He ascended to coach, inheriting a high-priced roster—stars such as Magic and Kareem, men on a first-name basis with the world. Magic had mouthed off about the previous coach; Riley quieted the hubbub and merged the egos. To minimize media distractions, he fashioned a smooth image for himself that soon got out of hand. "Reporters took off on it—hair, clothes, Hollywood—and missed the point, which was winning."

Ten years of that bred what Riley calls "a toxic environment of envy" in the organization—an apparent reference to general manager Jerry West, who may have resented Riley's fame. That toxicity, Riley says, made him leave in 1990. After a year at NBC, trading bons mots with Bob Costas, Riley came back with the Knicks—this time to build, rather than inherit, a winner.

A bundle of vexing personnel questions must wait until Knicks president Dave Checketts either trades Ewing or decides he can't.

Which two point guards will be around in November—classy Maurice Cheeks, dumpy Mark Jackson, or rookie Greg Anthony, the No. 1 draft pick from UNLV? Who will fill the void at small forward—young Jerrod Mustaf? Will power forward Charles Oakley be traded? Behind all this lurks the real question: Can those who survive become a team?

"I don't think these Knick players have any idea what it takes to win. The difference between being a true champion and being successful is this much," says Riley, forming a tiny gap between thumb and forefinger. "And the difference between successful teams and the Knicks is *this* much." He forms a chasm between his hands. "It has to do with mentality and spirit—that's what we have to bring back first." Once that's been done, Riley will have two measures for success: Short-term, he hopes to win at home. Long-term, he hopes that "in ten years, I have the same problems here that I had in L.A.—toxic envy bred by success. Then I will have done my job."

ERIC POOLEY

FALL PREVIEW

PHOTOGRAPH BY HARRY BENSON

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SHOPPING

FASHION INVASION: FRENCH FLAIR AND THE PORSCHE OF GERMAN DESIGN.

THIS FALL—AN AUTUMN OF CAUTION—THE VENTURESOME RETAILERS ARE THE EUROPEAN MEGAMERCHANTS WHO ARE PLANTING STORES ALONG 57TH STREET AND THE MOST FASHIONABLE STRETCH OF FIFTH AVENUE. Most of the other shop openings are either relocations or additional branches of neighborhood chains. (Call before you head for any of them; the dates given here are tentative.)

Despite the slow creep of the economic recovery, most retailers are aiming at the affluent customer—one who clearly prefers precision craftsmanship to merchandising pizzazz. But the new marketing conservatism doesn't extend to prices, which are high, if not outrageous.

ON—AND JUST OFF—HAUTE FIFTH AVENUE

Galleries Lafayette, THE PARIS-BASED RETAILER, CLEARLY BELIEVES there's room for an infusion of French fashion flair even in a sagging economy, even in stylish New York. The spacious (40,000-square-foot) five-floor store it will open on September 28 at 10 East 57th Street (355-0022) is its third international location. But while Galleries Lafayette in Paris, Singapore, and Bangkok are traditional department stores, the New York outpost will carry only women's clothes, cosmetics, perfume, and accessories. The emphasis is decidedly on the last, with shop assistants trained to serve up the accoutrements with which French women achieve their legendary look of effortless chic.

The clothes and the store design are equally forward-looking. The interior is a transatlantic collaboration between New York architect Martin Jerry and French architect Jean-Michel Wilmotte. The atmosphere they've achieved is one of calm elegance: terrazzo flooring, plaster walls with a brushed finish, plaster-encased columns sporting sconces of frosted glass and brushed steel. The color scheme is clever, refined, subtle, moving from earth to sky, from the gray and taupe of the ground floor to Turner-sunset shades of peach and apricot in the upper stories.

Whimsical shoes and bags fill the accessories counters on the ground floor. Diapason, a black suede flat decorated with a vamp of painted ostrich feathers (\$325), looks set for a full-tilt boogie. A minaudière (evening clutch) of hard-set rhinestones in the shape and colors of the French flag can be had for \$2,500. Groom, a French firm, has produced an elegant variant of the backpack, a triangular black grained-leather bag that comes to a Windsor knot at its apex (\$330); this is design sophistication that prompts a smile.

In fact, a lot of these clothes will make you smile—especially the young-Parisian street fashions on the third floor. The young designers on this floor include Inscription Rykiel (Sonia's daughter), Gaultier Junior, Franck-Joseph Bastille, and Isabelle Camard. The more established names, on the second floor (sportswear), include Jean-Charles de Castelbajac, Lolita Lempicka, Thierry Mugler, and Chantal Thomass. All of the designers are French; 20 percent of the merchandise is Galleries Lafayette's private-label stock, at reasonable prices. There must be twenty ways to wear those ten color-coordinating, color-block skirts and shirts in travel-trustworthy viscose, a genial idea at a genial price (about \$100 for shirts, \$80 for the crystal-pleated skirts). Since the clothes are designed for French women, a size small really is a small; the petite customer should have a field day in this store.

Dresses, on the fourth floor, run from career clothing (like the tailored gabardine coatdress, in sizes 38 to 44; \$425) to evening suits and dresses (like the Lycra knit *bustier* with pale turquoise-and-pink two-tiered skirt, in sizes 4 to 12 (\$335). (But prices can go much, much higher.) The mannequins, too, are beautiful objects—sculptures, really—designed by Andrée Putman, as were the abstract dress forms. Coats and swimwear alternate on the fifth floor according to season. There will be a currency exchange, and store directories are in English, French, and Japanese. Visitors will be greeted in French as they enter, and telephones sprinkled throughout the store will be linked to the French Government Tourist Office, which will supply

FALL PREVIEW

PHOTOGRAPH BY ELIZABETH HEYERT



AT GALERIES
LAFAYETTE, THE
EMPHASIS IS ON
ACCESSORIES. THE
ACCOUTREMENTS
WITH WHICH FRENCH
WOMEN ACHIEVE
THEIR LOOK OF
EFFORTLESS CHIC.

Lafayette

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information on what to see and do in France.

Escada, OPENING NOVEMBER 22, will occupy the entire 11,000-square-foot, six-story building at 7 East 57th Street. This German giant carries "functional high fashion for women," claims its retail vice-president, Mitchel Simbal. Functional? These decorative, baroque costumes wouldn't have been out of place on *Dynasty*. This is the Porsche of German female-fashion design—bright, brassy, beautifully cut, and made with precise workmanship, most of it in Germany. The emphasis is on perfect finish: for example, the print details of the "position-print" blouses (\$700 and up) match up perfectly at seams and closings. There are even blouses whose position printing lines up with the design of the suit under which they are meant to be worn!

Such precision does not come cheap: A three-piece ensemble will cost upwards—often quite a bit upwards—of \$2,000. The orchestration of merchandise is just as rigidly controlled: Every season's fashions are organized by "color story" into 22 groups, all of which are delivered to the store at precise two-week intervals, thus allowing constantly renewed stocks of merchandise that blend with the groups delivered before



and after. Consistency of color—there is only one navy, one red, and so on—means that collections can be built and maintained for many years.

The store's façade reflects the company's noble design aesthetic: gold-plated window frames between slabs of off-white lasa marble imported from Italy. Inside, sweeping semicircular staircases connect the first three floors, and a gold-plated, dome-shaped skylight brightens the sixth floor, which has a lounge and huge private VIP dressing rooms.

The first floor will carry luggage (\$80 for a wallet to \$16,000 for custom-made travel trunks), jewelry (\$200 to \$600), and the company's signature scent. The second floor is shoes (\$200 to \$300) and clothes; the third and fourth, more clothes; the fifth floor is for alterations and other services. The store will open with its spring/summer '92 lines, beginning with the group called *Veni Vidi Vici*. One example: a navy/ivory plaid double-breasted romper-style dress with

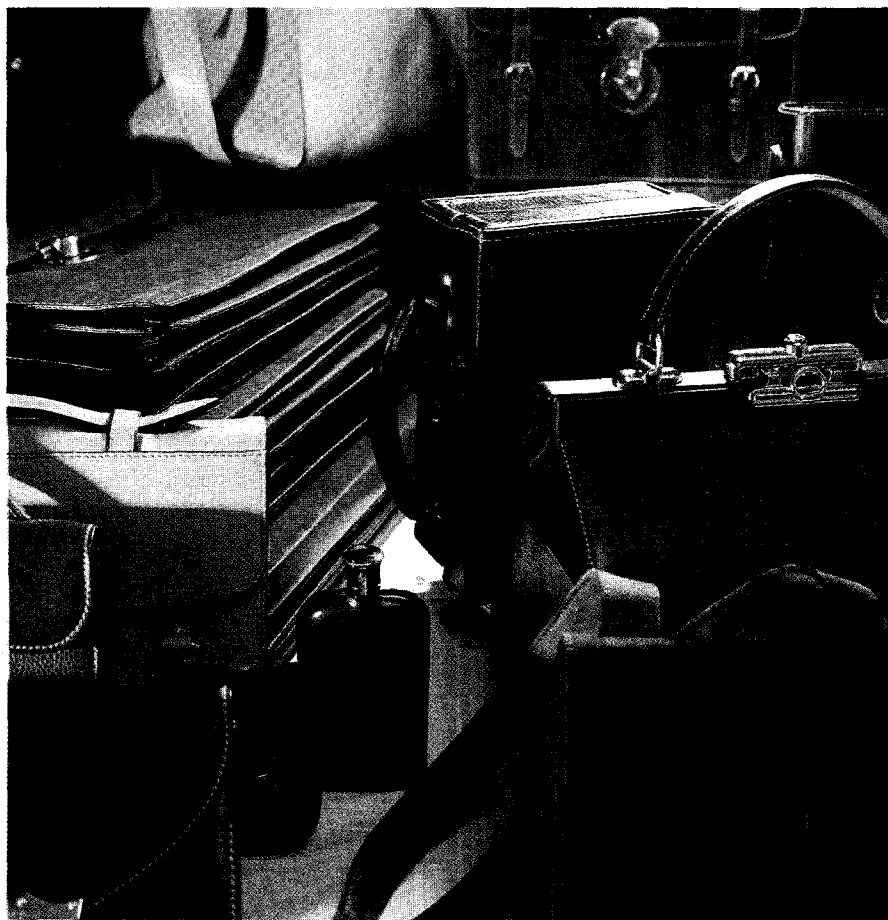
white piqué inset and cap sleeves, worn under an oversize three-button jacket (the ensemble is about \$2,000). A double-breasted classic blazer of Cashgora—a blend of mohair and cashmere grown on specially bred New Zealand goats—sells for around \$1,100.

New this year to all Escada stores (there are six others in the United States): resortwear (\$300 to \$800).

THE serious LEATHER GOODS PURVEYED by the 135-year-old German firm Goldpfeil ("golden arrow") are already offered at Crouch & Fitzgerald and will soon be at Barneys and Bergdorf's; in November, they'll be available in the building at 711 Fifth Avenue, at 55th Street. These leather pieces are beautifully designed and finished—made, boasts company spokeswoman Debi Linhart, by craftsmen "almost archaic in their attention to detail."

Goldpfeil's designs—classic shapes in bold, modern colors or unusual shapes in traditional colors—are a beautiful balance of inheritance and innovation. The company maintains ten regular collections in its 35-odd stores worldwide. New this fall are handbags (\$2,000) modeled after a doctor's bag—they ingeniously snap open while their sides remain erect, so you have access to the entire interior. They come in cherry, maize, matisse (blue), and bottle green. Totes (\$895) in contrasting, rich shades of garnet and ruby or teal and cobalt have a slim zipper and lined outside and inside pockets. Made from nubuck—cowhide that has been surface-ground to resemble suede but retains the ruggedness of cowhide—the totes are virtually indestructible despite their delicate look. A simple brown bucket bag with adjustable strap costs \$600; a men's chestnut jewelry box with wing-shaped flap closing (from the twenties-inspired Tradition collection) is \$750. And a stunning train case in contrasting embossed and smooth leather (from the Vienna collection) is surprisingly light for its size and interior detailing (\$2,100).

OPENING IN NOVEMBER, RIGHT BESIDE Goldpfeil in 711 Fifth Avenue, **Coca-Cola Fifth Avenue** will serve up a line of trademark apparel and reproduction memorabilia (toys, linens, calendars, candle tins, Christmas ornaments, and advertising art from the Coca-Cola corporate archives). Prices will go from under \$1 (cards and key rings) to over \$500 (for a reproduction cooler). Most items (like the rugby shirt, about \$36) will cost between \$5 and \$50. The "Take Five" video display, housed in an eight-foot Coca-Cola can, will show flashbacks of world events and life-styles from 1886 to the present, interwoven with the history of the company and its product,



GOLDPFEIL PURVEYS SERIOUS LEATHER GOODS.



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Tino Cosma IS ONE OF THE world's largest designers and manufacturers of fine Italian neckwear. Though the firm has been selling to some 400 specialty stores for the past fifteen years, the shop opening in mid-November at 692 Fifth Avenue (near 55th Street) will be its first retail venture outside Milan. The store will have granite floors and a white vault ceiling in the style of an Italian loggia. Ties, ties, and more ties—over 5,000 of them (\$60 to \$95)—will be displayed on movable panels by category: florals, neats, regimentals, etc. Printed or woven silk is the one fabric used, but different weaving techniques yield an astonishing variety: Printed jacquards are shimmery yet firm; gum twills have a velvety touch and crêpe silks a matte finish. The "classic" ties are 9 cm wide; the "fashion" ties are 9½ cm wide, but the shop will make ties to order in special lengths or widths and will offer assorted scarves, tie clips, and pocket squares. It will also serve as a launching pad for Tino Cosma men's fragrance, sold in a large crystal bottle in the shape of . . . a tie.

MOVING INTO A LARGER SPACE IN the Rockefeller Center Promenade, at 620 Fifth Avenue, in early October, **Crabtree & Evelyn**, purveyor of fine soaps and fragrances, continues to expand its ancillary products: foods, gift items, diaries. In time for Thanksgiving, there will be large black lacquer tins with liqueur preserves (black-currant armagnac, peach amaretto, strawberry curaçao, apricot-almond sherry; \$50 or \$55). Create your own gift basket: One containing the C & E cookbook, preserves, cookies, cheese biscuits, chutney, and two kinds of tea would cost \$64 and up. Of course, there'll be C & E's triple-milled soaps (\$3.50 and up), whose scent carries through to the last sliver and which lather generously onto the skin, not into the soap dish—a welcome feature. Twenty years and 1,400 products later, the company is still experimenting: New this year is Sienna, a men's fragrance with a tangy yet mellow scent; the 3.5-ounce cologne is \$35, the three-bar box of black soap (its copious lather a reassuring white), \$13.50.

IN MID-OCTOBER, **Nat Sherman** WILL move thirteen blocks downtown into 5,000 square feet of space at 500 Fifth Avenue (at 42nd Street). The New York tobacconist, in business for 61 years, is the sixth-largest cigarette manufacturer in the country and the nation's only producer of luxury cigarettes. Nat Sherman cigarettes, which are more densely packed than commercial brands, are still made the old-fashioned way—without any

chemical additives. (Commercial cigarettes, which are lighter in weight and smoke more quickly, add a "Turkish" or "Virginia" flavoring.) Some 200 of the company's 1,000 briar and meerschaum pipes (\$25 to \$2,500) will be on display, as well as humidors (one of them, 30 by 18 inches, in mahogany, is \$12,000). So will the fifteen cigarette blends, which you may sample before buying. President Joel Sherman hopes the new store, with its brass clock framed by two cigar-store Indians, will become a "destination location"—a meeting place for New Yorkers "sort of like the clock at the Biltmore." Architect Alan Lapidus and designer Charles McCarry have created a swank forties interior with overtones of an Edwardian men's club. Carved wooden pillars, extensive millwork, and ornamental ceilings provide an atmosphere that's comfortable, yet dramatic. There's even a baby grand for social events.

LOWER FIFTH AVENUE

Street Life IS STREET-SMART. WHILE other companies making low-priced, one-size-fits-all garments have disappeared into the mists of the recession, Street Life is booming ahead: Sales for the first half of '91 are up 46 percent over the same period last year. By the end of September, a third Street Life will have joined the SoHo and Columbus Avenue locations. The new store will be set in a 1,000-square-foot space in the landmark building at 140 Fifth Avenue, at 19th Street. The comfortable, uncomplicated clothes, all at eminently sensible prices (nothing costs over \$130), have captured a loyal following of women of all ages and income levels. These clothes are amenable to individual stylization; in fact, they demand it. Designs fall into two basic groups: body-conscious, tight-fitting cotton velvets and "ottomans" (heavy fabric, 79 percent polyester/21 percent Lycra) in skirts, tops, and bodysuits; and loose, unstructured garments that require a bit of imagination on the part of the wearer to achieve a finished "look." To help her, the store has on hand a large selection of rayon scarves for \$20. For fall, there are stirrup pants (\$110), miniskirts (\$68), and shaped vests (which come in small, medium, and large; \$88) in stretch bouclé (60 percent rayon/20 percent wool/18 percent nylon/2 percent Elastomer) in shades of autumn, charcoal, or wine. A wonderful short Josephine dress in crinkle

rayon with a cranberry-and-yellow print that's at once muted yet vibrant costs \$96. It has side vent pockets, usually absent from dresses in this price range. There's a high-waisted jumpsuit (short or long) that's ideal for pregnant women (much of the clothing here is), in an olive ditzzy (garmento for "irregular pattern") crinkle rayon (\$128).

UNLESS A WOMAN IS AN OUTSTANDING beauty, I think it's more interesting to try to find character in her face, and a hat helps do this. Every woman can wear a hat. Hats underline what is stylish rather than merely beautiful—but then, being European, I find personality rather than pure, plastic beauty to be far more interesting." So says Lola Ehrlich, who's been making her magical confections for three years in candy-box quarters on St. Marks Place. In October, **Lola Millinery** will move to its new, nearly three-times-larger location at 2 East 17th Street (366-5708).

The new space is "full of nooks and crannies," ideal for displaying the magnificent boaters and bowlers, caps and cloches, that grace the covers of publications from Jidda to Japan. The new Lola shop will look like a comfortable living room that just happens to be occupied by hats, and wrought-iron stairs will lead to a mezzanine where Ehrlich and her staff will be at work. Brilliant colors are *au fait* this fall, and many of Ehrlich's signature styles are newly available in these delightful shades. There's a wide-brimmed Breton (\$175) in mouth-watering burgundy; a helmet-shaped cap in petunia pink (\$175); an exaggerated "bubble" crown with cloche brim in daffodil, trimmed in blue (\$185). For once, the industry habit of giving descriptive names to colors is justified: Here's a hat of darkest blue that truly deserves to be called "ink," and one of flower-intense red that could only be "geranium." Hat styles, too, carry names that are titles rather than labels: Fledermaus sports a bow with a large wingspan (\$225); a large-brimmed derby makes an imposing or modest statement in two sizes as "Petit" or "Grand Egoïste" (\$185; \$250). Even the most all-purpose cloche has a slightly off-balance ribbon placement that makes the hat stand out in a crowd of emulators. The cloches are available, in dozens of colors (no extra charge for custom orders of this or any other style), for \$150. A famous writer once said that people fall in love in order to reinvent themselves. In lieu of love, the next best thing must surely be trying on hats at Lola Millinery.

UPPER AND MIDDLE MADISON

ON OCTOBER 4, **Williams-Sonoma** will be opening its third Manhattan store, at 1175 Madison Avenue (at



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86th Street). There'll be plenty of room (3,000 square feet) to display its stock-in-trade tabletop items, kitchen utensils, cookbooks, and an expanded range of packaged gourmet foods. The California kitchen expert aims to carry "the best-quality merchandise at any particular price point. We don't carry fifteen different kind of pots and pans or ten different can openers; we simply have the best of each kind," says spokeswoman Penni Wisner, who admits to breaking with that precept in the case of the vegetable peelers, where individual preference demands that there be several styles. Williams-Sonoma has certainly done its homework to find the best-in-field cocoa and candied ginger. Sweet ground chocolate that makes an insanely rich cup of hot chocolate costs \$6 for an 11½-ounce tin. Crystallized Australian ginger, crunchy yet juicy, with no dried-out pieces—good enough to eat right from the tin but also excellent for baking—is a very good value at \$9.50 a pound.

Searle OPENS ITS THIRD MADISON AVENUE location on September 19 at 1124 Madison (at 84th Street; 988-7318). Owner Searle "Steve" Blatt changed the name of the store (from T. Jones) when shoulder-padded replaced preppy as the dominant look. These are big clothes, in bold colors, assertive and chic. They are also quite literally big. Every size 2 is really a 4, and this generous scale holds true right through to size 14, which will fit a 16. For fall, all Searle stores are awing in swing coats—every possible permutation of top-per and trench, with great collars, in appetizing shades of vegetable pastels. A 75 percent wool/25 percent angora version sells for about \$595. A water-repellent version (from \$595) made of Shamois, an 85/15 polyester/nylon microfiber that feels as good as real chamois, comes in paprika, moss, mushroom, kiwi, dijon, indigo, and brass. The new store will occupy three floors, joined by a huge open staircase. "We'll finally have enough room to show everything, including our Steve coats plus a trendier line of clothes on the third floor," says Steve Blatt.

Leg Room CARRIES STOCKINGS. ITS strict computer inventory is a guarantee that all lines are available in all sizes. The chain opens its sixth Manhattan location, at 1058 Madison Avenue (at 80th Street) in late September. It will be two and a half times larger than the other stores, with, presumably, the usual agreeable, efficient staff, so there should be no standing in line for twenty minutes to buy

the stockings you've spent ten minutes to find in your size, as you so often must in hosiery departments. For \$30 a year, Leg Room customers can join the chain's club, which entitles them to a 20 percent discount on all purchases. In addition to its own label, Leg Room carries Donna Karan, Hanes (which manufactures the Donna Karan line), Calvin Klein, and Dior. There's lingerie also.

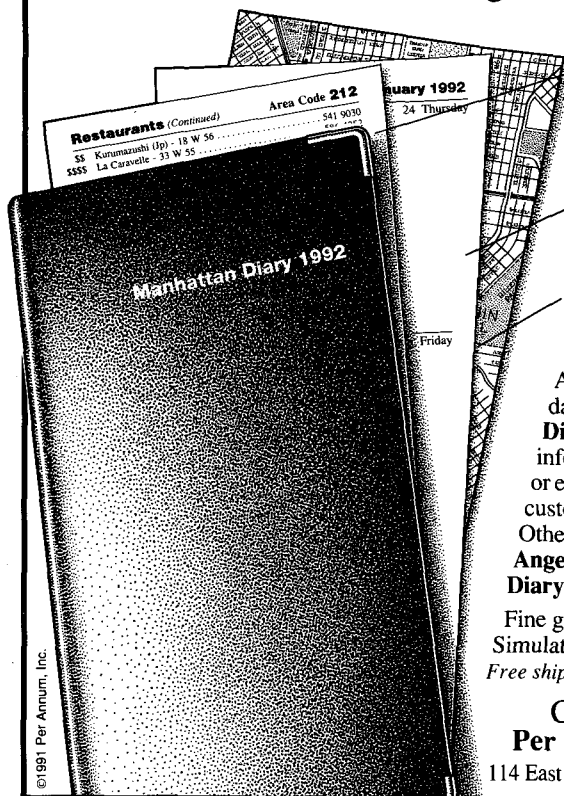
Fila Sports INTENDS TO OPEN ITS U.S. flagship store—at 831 Madison Avenue, near 69th Street—by Christmas. The stock in trade will be upscale sportswear, like the indigo denim varsity jacket with suede sleeves, in men's sizes small to extra large (\$350); a Boris Becker warm-up suit consisting of an all-over emerald, grape, and fuchsia-printed jacket and solid-emerald pants, with cotton/nylon mesh lining, in sizes 38 to 46 (\$190). For women there's the Monica Seles "stellare" warm-up jacket: aquamarine body with a printed yoke, cotton/nylon mesh lining, in sizes 4 to 14 (\$220); a coordinating printed skirt in 100 percent cotton will be available for \$42.

BORROWING FROM THE ANCIENT ART of all cultures, Ilias Lalaounis has become known for his trademark 18K and 22K handmade gold jewelry in 25 stores throughout the world. In November, a new shop opens at 733 Madison Avenue, at 64th Street (439-9400). Terra-cotta walls with a soft, brushed finish will showcase the gold, set up along steplike embrasures running along the sides of the store from a gallerylike browsing area in the front. Two new collections will make their debut at the new site: the Pastoral collection, with lots of floral motifs as well as designs based on butterflies, and the Celtic collection, derived from Celtic patterns. Of course the store will also carry its signature Mycenaean and Hellenistic pieces: A slender fluted lion's-head bangle bracelet, perfect for small wrists, with ruby eyes on the lion and an ingenious spring opening, is \$1,300. A snake (symbol of health) emerging from an Art Nouveau leaf pattern is the subject for 1½-by-¾-inch earrings costing \$4,000 in 22K gold. Delicate without appearing wimpy, wonderful Byzantine-inspired garnet-and-freshwater-pearl earrings in an interesting loop design cost only \$600 in 18K.

WHEN Eddie Bauer PATENTED HIS down-insulated outerwear for hunters and outdoorsmen in 1936, he did not dream it would become popular for civilian apparel. In November, the company will open its second New York store, designed to give a sense of the outdoors in the middle of Manhattan, in 12,000 square feet at 600 Madison Avenue, at 58th Street. This firm stresses the "performance features" of its products, in-

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OVER ON LEXINGTON

FLATWEAVE, HANDMADE RUGS ARE THE province of **Kamdin Designs**, which will move at the end of September from its cramped second-story rooms near 791 Lexington Avenue to occupy an entire building at 1020 Lexington (near 73rd Street). The first floor will display traditional designs: florals and re-creations of antique patterns. The second floor offers the casual and more contemporary, with a preponderance of geometric and abstract designs.

Kamdin specializes in custom orders. Sample books can help provide inspiration as Manjit Kamdin translates your ideas into carpet equivalents, explaining, for example, the difference between Chinese and Portuguese needlepoint rugs. There's an impressive selection of modified Aubusson designs in beautiful and historically accurate shades of mauve and antique pink. Chain-stitch rugs, made in the Kashmir region of India, provide a less expensive alternative. A six-by-nine will run between \$800 and \$1,300, a three-by-five between \$250 and \$375. These rugs look a lot like crewel work, with their two-dimensional floral shapes defined by a sharp outline. Though they are made in India, only finest-quality New Zealand wool is used, and that, Kamdin says, means that they'll last longer than other chain-stitch rugs.

Cotton or wool dhurries, sisals, and kilims make up the rest of Kamdin's inventory. Kilims from Turkey (bright, geometric) and Rumania (floral) are stacked beside dhurries, "the kilims of India," in softer, pastel shades. There are some wonderful antique dhurries with the finish of washed denim. Painted sisals are another specialty of Kamdin Designs, which has perfected a latex-backed fabric coated with polyurethane for durability. The prices for sisals vary according to the complexity of the painted design; a six-by-nine can range anywhere from \$750 to \$2,500; a particularly lovely one with a pattern of green

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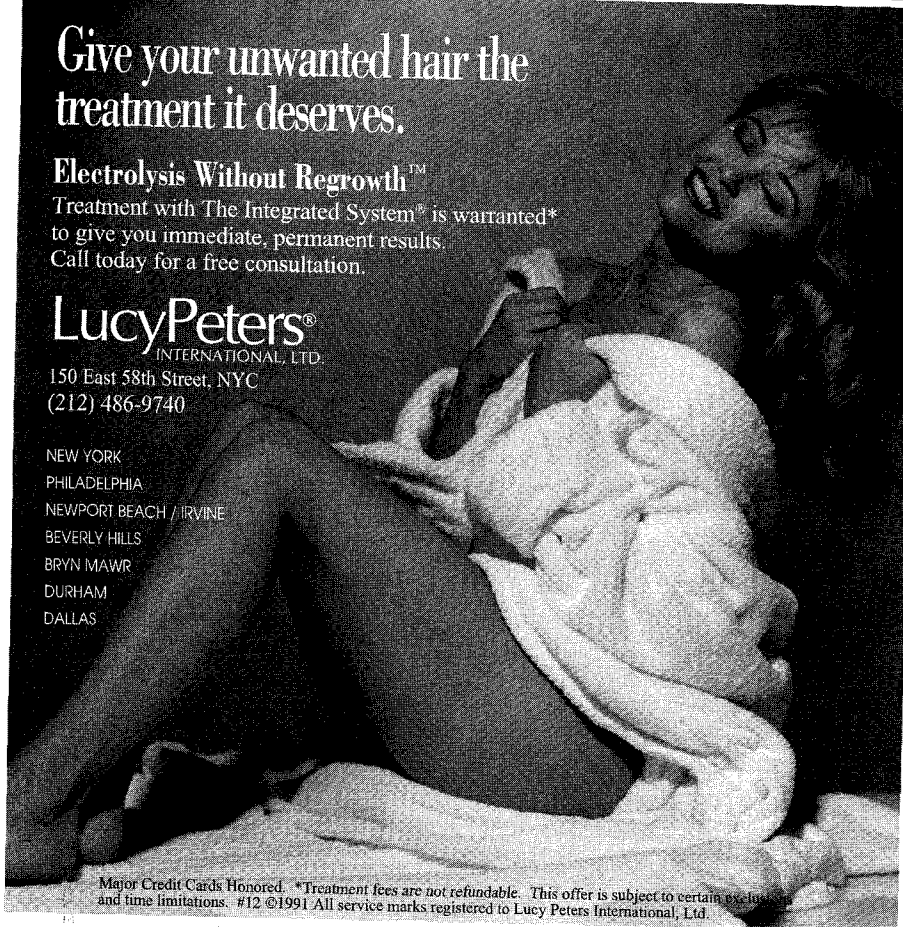
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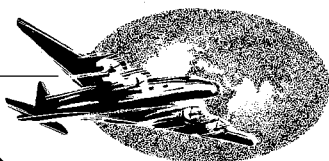
leaves against the naturally beige sisal background costs \$1,400.

WEST SIDE

The Gap HAS TWO NEW BRANCHES opening this fall: a 7,700-square-foot space at 335 Columbus Avenue (near 76th Street), which opened on September 13, and a three-story, 17,000-square-foot emporium at 1212 Avenue of the Americas (near 46th Street), to open November 8. We're all familiar with the clothes; the name stems from the store's 1969 origins in a converted San Francisco theater annex with garments designed to appeal to members of . . . the generation gap.

CURRENTLY OPENING SOME 35 stores annually, Ann Taylor will be in its ninth Manhattan store, at 100 West 33rd Street (in the A & S Plaza), on October 3, with another location opening in late fall (at 2380 Broadway, at 87th Street). This chain has perfected the notion of morning-to-midnight dressing for the executive woman sizes 0 (in selected merchandise) to 14. Small sizes are scaled down accurately, right down to button intervals and pleat widths. Separates are often sold as suits, allowing customers to achieve perfect fit, top and bottom. The look, a spokeswoman explains, is "contemporary classic," updated but never faddish. All stores feature prefabricated interiors of light wood with chrome fixtures; there's a special team that travels the country to ensure uniformity of design in the stores' appearance and merchandise presentation. To expand your wardrobe's versatility, there's an oversize houndstooth cardigan jacket with baby houndstooth sleeves in a heavy cotton (\$78) in sizes small, medium, large; it gives matching separates different effects when worn with slacks or with straight or pleated skirts. Also new this season are matching separates in a tassel-printed washable-silk crêpe de Chine in sizes 2 to 14 (jacket, \$178; pleated skirt, \$108). A cobalt-blue wrap dress with shawl collar, black edging, and an asymmetrical front close comes in sizes 2 to 12 (\$218).

FROM 1919 ON, Leighton's WAS A fixture of Broadway and 47th Street. Then, in 1986, the men's clothier lost its lease to a developer. At the end of September, the store is reopening at a new location: 56 West 57th Street, with clothes by such designers as Perry Ellis, Gianfranco Ferré, and Jhane Barnes. Prices will be significantly lower for a month or so after the store's opening: a wool-bouclé shawl-col-



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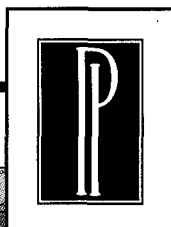
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lared sports coat by Jhane Barnes, in sizes 38 to 48 regular and long, will start at \$299, then jump to \$500; double-breasted sand-washed silk suits by Perry Ellis start at \$299, then settle at \$550. The 2,200-foot store will feature Honduras mahogany cabinetry and leopard carpeting.

SOHO

SCHEDULED TO OPEN EARLY IN OCTOBER at 593 Broadway, near Houston Street, **Ulysses** will carry the sort of men's clothing that is best described in terms of the store's décor: zebraskin area rugs over bleached-oak floors, bright-red lacquered columns, and a theatrical lighting system. Paul and Shark crew-neck sweaters in navy, wine, or taupe are packaged in individual Lucite-and-brass attaché cases and priced at \$129 for one month after the store opens; then they'll cost \$250. Deerskin duffel coats in small through extra-large do the same broad jump in price: from \$499 to \$900.

NAMED AFTER THE OWNER (AND HER grandmother and great-grandmother), **Madeline** will offer body-conscious clothing for price-conscious shoppers. There'll be nothing above a size 10. After two successful years in Miami, where her customers include models and rock stars, Madeline will open at 121 Wooster Street at the end of September. The camo-white interior will be fitted with "neo-retro" fixtures, an interesting contradiction perhaps best described as late-medieval industrial. The shop's design, like the presentation of the clothes, is high-tech yet cozy. Unlike other SoHo shops that concentrate on one designer, Madeline will focus on a certain look that one customer describes as "funky yet classy." For fall, wool shorts (\$80) and coordinating blazers (\$180) in sizes 4 through 10, short skirts (\$150), high-waisted slacks (around \$150), and novelty jackets (small, medium, large; \$200 to \$300) will be stocked, as well as the ever-popular thong-backed bodysuits (\$80 to \$150). The store will carry belts, bags, and accessories to complete the outfits.

AFTER SEVEN YEARS OF WHOLESALE distribution, **Richard Mishaan** opens his namesake shop, at 130 Prince Street, on October 20. The 1,500-square-foot space will have a "neoclassical feeling, very clean, with graphite-color shelves and a wrought-iron grille from the forties to camouflage the cashier's corner," says Mishaan. The design of the clothing is likewise minimal—spare, lean,

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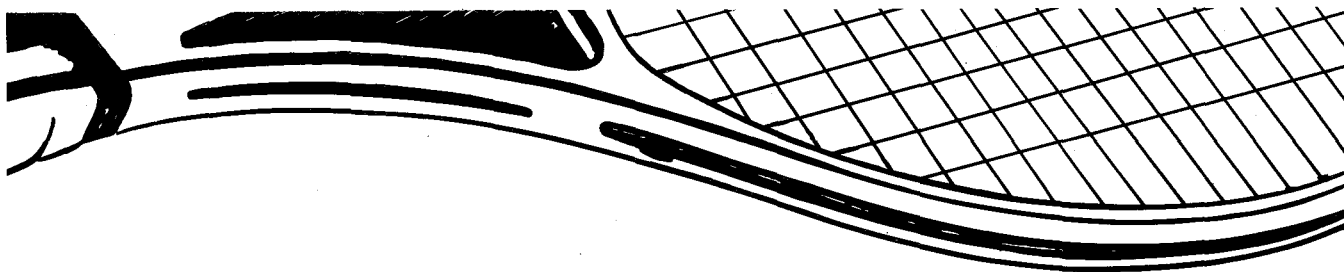
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uncluttered, reliant upon the quality of the fabrics to complete the intention of the designs. A particularly good feature will be a salon devoted to custom work; customers can choose any style from the Gold Label and have it reproduced to their precise measurements in an array of fabrics at no additional cost. Alterations on ready-made items in the store will be done on the spot to ensure maximum fit. Given that most of the fabrics are natural—high-grade silk, cotton, and wool—the prices are excellent: in the sportswear line, about \$300 for blazers, \$150 for shift dresses. Clothes are uniformly architectural, stressing line and form rather than ornamentation. "We emphasize the streamlined silhouette," says Mishaan, pointing to a delicious pink Gold Label line wool-sateen taxi-length top with deep raglan sleeves and well-executed double-stitch seams (small, medium, large; \$560) worn over a jewel-neck shift of the same fabric or of a complementary-textured satin silk (sizes 4 through 12; \$320). This ensemble is also available in yellow, blue, violet, peach, black, or navy. A three-button blazer in the Mishaan pastels (small, medium, large; \$460) and castle-bottom skirt of wool sateen (4 through 12; \$290) are worn over a silk-organza T-shirt with matching silk camisole (small, medium, large; \$120). A cotton/silk-blend harlequin jacquard lapelless blazer in olive/ivory or pink/ivory (\$480) with matching slim skirt (\$180) goes from resort to spring with elegant aplomb. The store will carry hats by Patricia Underwood. Very useful: a wide-brim model in black/white, red/white, or white/white made of double-backed horsehair that is truly crushable—it springs back into shape perfectly (\$175).

CARTOON-CHARACTER CLOTHING FOR adults and children is the theme for **Too Cute**, which will be coming to 113 Prince Street (777-5974) in early October. The 3,000-square-foot space will be a mini-theme park with cartoon characters serving as both mannequins and décor. A huge, neon-illuminated Fred Flintstone will call attention to the black leather motorcycle jacket (\$1,200) with, on its back, a picture of Fred riding a dinosaur as though it were a motorcycle. There are lots of T-shirts, machine-embroidered with cartoon characters like Felix the Cat peering at Betty Boop, poised to resemble the classic picture of Marilyn Monroe with her skirt blowing up (\$32 and under). All clothing is unisex and comes in children's and adult sizes small to extra large.

SUSANNA GAERTNER



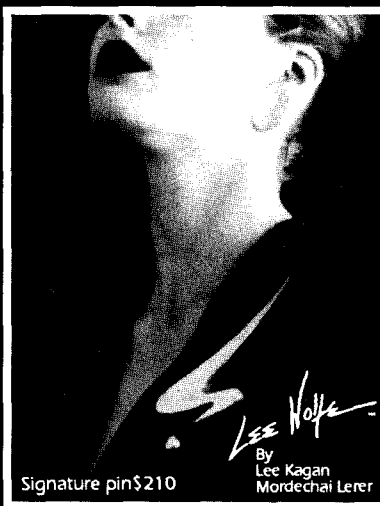
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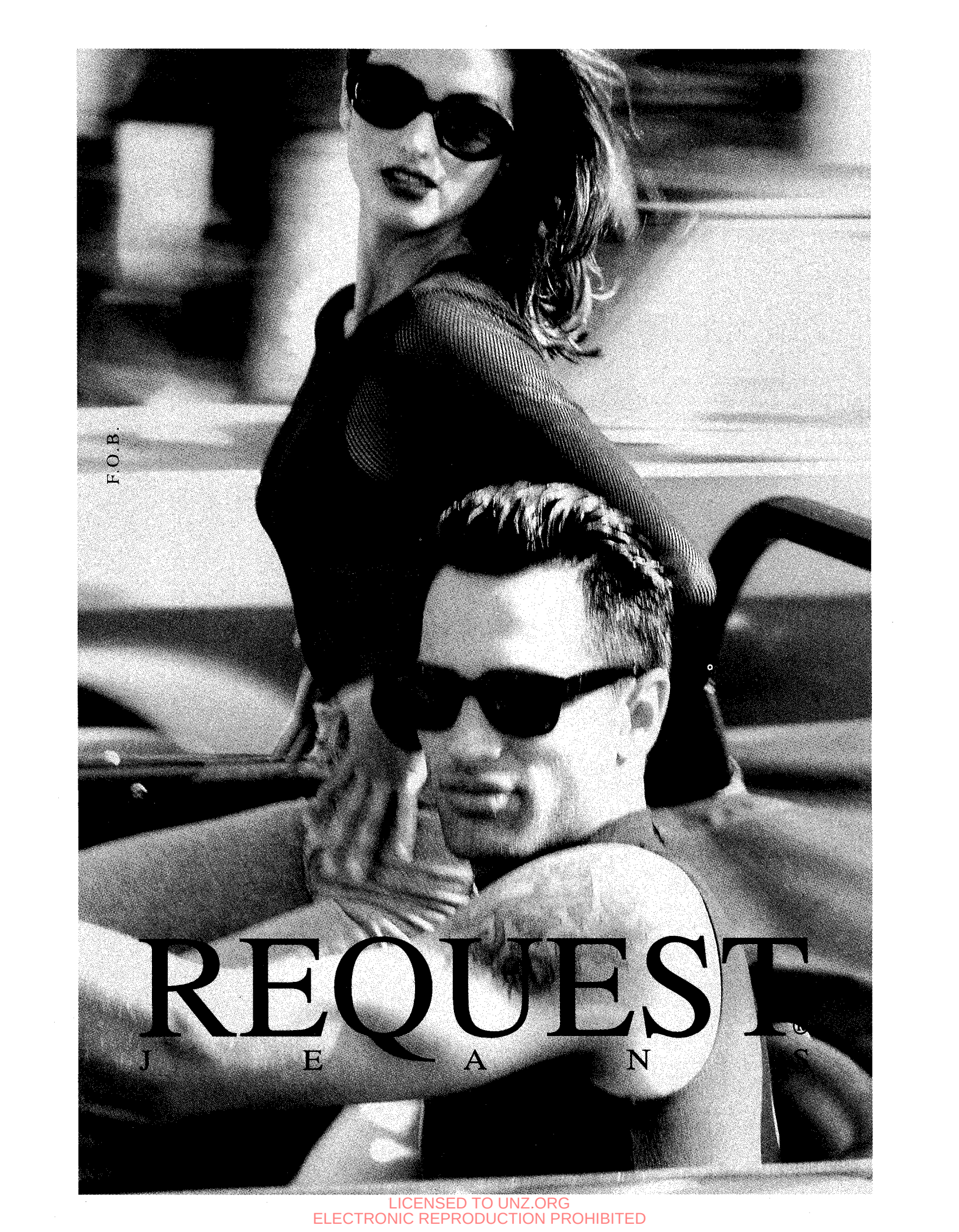
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J E A N

THEY SAY OUR TOWN'S IN TROUBLE, BUT WE NEW Yorkers still have to eat. Although restaurants great and small have closed their doors, here are 26 new ones ready to fill the void—ambitious hotel renovations and simple bistros, a beautiful working brewery and a seafood palace by the bay. When it comes to dining out, at least, the city's energy is riding high.

À LA FRANÇAISE

WHEN GRAY KUNZ SIGNED ON AS CHEF OF **Lespinasse**, WHICH opened last week at the St. Regis (2 East 55th Street, 339-6719), he'd been head chef at the Peninsula Hotel for two years and wanted nothing more to do with "hotel food." So his kitchen won't be preparing the dishes served in the King Cole Bar (or, needless to say, ordered up from room service). And Lespinasse has its own, separate entrance, so folks won't think it's the hotel's dining room.

Kunz, 36, describes his cooking as a blend of French and Asian. Born in Singapore, he was sent to Switzerland at the age of ten for schooling and culinary apprenticeship (he has worked with Fredy Girardet in Lausanne). At 30, he returned to the Far East as head chef in a large Hong Kong hotel, a move that was important to his career and cooking style. He was home again, back with the spicy aromas and pungent taste-memories of his childhood, and he wanted to meld these with his classical training. When he was transferred to the Peninsula five years later, he found that New York had not only fresh lemongrass but pea shoots, plus a zillion different curry powders. Gray Kunz was a happy man.

Lespinasse—named for Mlle. Julie de Lespinasse, who had a famous *salon de thé* in Paris in the seventeenth century—is a formal eighteenth-century French room: creamy walls with celadon moiré panels, white painted *faux*-antique chairs upholstered in mauve velvet brocade. Diners sit at tables covered with white cloths and set with Tiffany flatware and German crystal,

and they eat the likes of Kunz's composed warm chicken salad: crisp-skinned sautéed drumstick with a chilled timbale of tomatillo slices encasing a crunchy dice of celery, carrot, chicken, and ginger and topped with a tomatillo leaf that resembles a tiny paper parasol.

The same haunting flavors turn up in other dishes as well. A hearty warm oxtail salad with fennel is comfort food, yet tastes faintly of orange rind. A butter sauce is tangy—flavored with the Filipino lime called calamansi. There are daily specials: "Monday, pot-au-feu," Kunz recites (a pot-au-feu with sweet-corn-filled ravioli and truffles), "Tuesday, shanks of lamb. . . ."

How sure he is of himself, this young man, here only three years. In the busy kitchen, his calm, courtly voice lowers to a tense gruffness as he instructs his *rôtisseur* to fire the meats, the *saucier* to boil the sauce—*à la minute!* Kunz the meticulous Swiss keeps a detailed chart recording the monthly migrations of edible animals in North America, the peak seasons of fruits and vegetables, so he will know exactly when to phone the baby-eel man in Maine, when to contact the Michigan Indian tribe who fish for walleyed pike. Right now, he is happy that pea shoots have reappeared in the Chinatown markets. A three-course dinner at Lespinasse will average \$50. (Unless otherwise specified, prices throughout are for three courses, not counting wine, tax, or tip.)

THE \$75-MILLION-PLUS SPENT ON REFURBISHING THE ESSEX HOUSE, Hotel Nikko New York includes the installation of two new restaurants. One of them, **Les Célébrités** (160 Central Park South, 247-0300), is scheduled to open October 23. The executive chef for the hotel is Christian Delouvrier, formerly of the Parker Meriden Hotel and, briefly, Restaurant Raphael.

His kitchen, 5,000 square feet of stainless-steel equipment, all made to his specifications, includes a huge rotisserie with skewers for roasting fish, meat, fowl, and game—the better to prepare his "cuisine du terroir," or rustic, "frank" cooking. Diners

FALL PREVIEW

PHOTOGRAPH BY TED HARDIN

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**CHEF GRAY KUNZ AT
LESPINASSE.**

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in the mahogany-paneled, dark-ruby-accented *Célébrités* will be able to watch the theater of the kitchen through a glass panel. And they will eat such luxurious dishes as a "sandwich" of pan-seared foie gras between sautéed slices of Granny Smith apple; spit-roasted free-range chicken with a spiral of fried potato skin; or a ragout of baby vegetables tossed in vinaigrette and perfumed with truffle oil. Such pleasures have a price: Figure \$70 for dinner.

DAVID TELLER, MARIUS FORTEINI, AND Case Huijssoon (who also own Via Via) plan to open **Bistrovia** next month at 1278 Third Avenue (near 73rd Street, 288-7076), where Fu Chow used to be. "We're going to have a comfortable, elegant bistro," says Teller, one that will reflect the influences of czarist Russia on nineteenth-century France. Teller, who grew up in Vienna, shopped Paris's *Marché aux Puces* in search of *objets* for the restaurant. He found antique burgundy velvet for draperies and antique tulip candelabra. The banquettes and chairs will be covered with a rich bottle-green velvet, and the walls will be hung with Daumier-style prints depicting the French middle class in the last century.

Stephanie Trock, now executive chef at Via Via, will draw on her three working summers in Russia and France to create the menu. There'll be Russian caviar, blini, and borscht, of course; appetizers like smoked salmon on basil toast and grilled foie gras with potato pancake; and entrées including mallard-duck breast au poivre, roast pork infused with garlic, and pan-seared tuna with three-citrus sauce and caramelized-onion marmalade. Prices? "Upwards of what we charge at Via Via," says Teller. Meaning about \$32 for dinner.

THE OWNERS OF CINCO DE MAYO, Diana Filippini and Jerry Stein, figured it was time for a change. So they added a partner, contemporary-furniture connoisseur and collector Tony De Lorenzo, and now it's bye-bye Mexico, hello France (but only at this Cinco de Mayo location). Their **West Broadway Restaurant** (349 West Broadway, at Broome Street; 226-5885), expected to open this week, will be a fifties-style place, with vintage French furniture owned by De Lorenzo—Naukahyde or leatherette banquettes paneled in black and yellow, Formica tables with splayed legs—as well as forties murals rescued from a Roseland renovation. A huge Calder-style mobile will float over the split-level rear dining room, and the walls of the café and grillroom up front will be painted with harlequin patterns. "We want people to realize that the fifties wasn't all about kitsch but was an era of spare, clean industrial design," says De Lorenzo.



The French chef, Frank Champely (formerly of La Caravelle), plans grills and salads for the café and bar area, and a complete dinner menu for the dining room: breast of chicken with mushroom crust and tarragon vinaigrette, sautéed noisettes of lamb, chocolate marquise with pistachio cream and orange coulis. Three courses will be about \$35.

WE'LL OFFER THE ROMANCE OF the Mediterranean," says Albanian-born Nino Selimaj, describing his new restaurant, **Mimosa** (1354 First Avenue, near 72nd Street; 988-0002), named for his daughter and his favorite flower. You know the space—it's where Marcello's started out, and most recently, it was Plum Island. Architect Harry Henson is overseeing the Mediterranean makeover, which will feature whitewashed stucco walls and terra-cotta-tile floors.

Chef Marilyn Frobuccino, who once rode the range at Arizona 206, will offer dishes inspired by countries that border on the Mediterranean: mixed fried seafood (salt cod, shrimp, eel, and calamari); paella; crispy striped bass with white gazpacho and braised kale; a daily risotto of cuttlefish or wild mushrooms; as well as hearty winter dishes like rib eye of lamb coated with mustard-parsley bread crumbs alongside a zucchini-tomato-and-feta-cheese gratin. A Frobuccino first: whole-wheat linguine with anchovies and nuts. Dinner: about \$32.

ERIC MILLER, CHEF AND OWNER OF CITY Cafe, has taken over part of the space once occupied by Agora, the Upper East Side ice-cream parlor-cum-boutique. With a budget of \$100,000 for restoration, he expects to open **Bistro Ici** (1550 Third Avenue, at 87th Street; 410-7700) in mid-October where the ice-cream parlor used to be, keeping its antiques (the boutique will remain, under separate management).

Miller plans two different kinds of dining spaces for his bistro. One will be a crêperie-café with crêpes both savory and sweet—filled with cheese, vegetables, or seafood, or with fruit jams and sprinkled with powdered sugar—as well as dishes like moules-frites in paper cones. The adjoining dining room, which will seat 80, will serve three-course meals for as little as \$25 a person—roasts of all kinds, calf's liver, and, says Miller, an "awesome hamburger" served on Eli's manor-house rolls.

Félix (340 WEST BROADWAY, near Grand Street; 535-8779), due to open in late October where the Indonesian restaurant Tamu used to be, completes the triangle of French restaurants also composed of Jour et Nuit and Jumelle. Owner Alain Denneulin, who was once maître d' at Mr. Chow, wants a *vrai* French bistro, so the

banquettes and other fittings are being made in Paris. He's turning existing windows into French doors and installing French lace curtains to let in the sun and keep out the stares. "It must look as if it's been here for 40 years," he says. Chef Herve Moretti is from Nice, where he worked with Jacques Maximin. Expect Provençal food—lots of fish and bouillabaisse. And expect dinner to cost \$25.

Tatiana (26 WOOSTER STREET, AT Grand Street; 226-6644) is slated to open late this month in the space that once housed Shalom Japan, a kosher Oriental restaurant. With pale-rose and green walls hung with the large canvases of artist Terry Wilcox, it should be a low-key spot serving low-priced food. Chefs Alex Khan and Rene Gauti will prepare the likes of pasta with smoked salmon or asparagus, bouillabaisse, and chicken basquaise (dinner, about \$19). Owner Francine Ozarovsky, formerly a fashion model in France, hopes that her French friends will hang out in her 150-seat spot. "I suppose you'd call my crowd Eurotrash," she says. "I expect lots of people who go to Au Bar, although I'm not a Regine."

AMERICAN

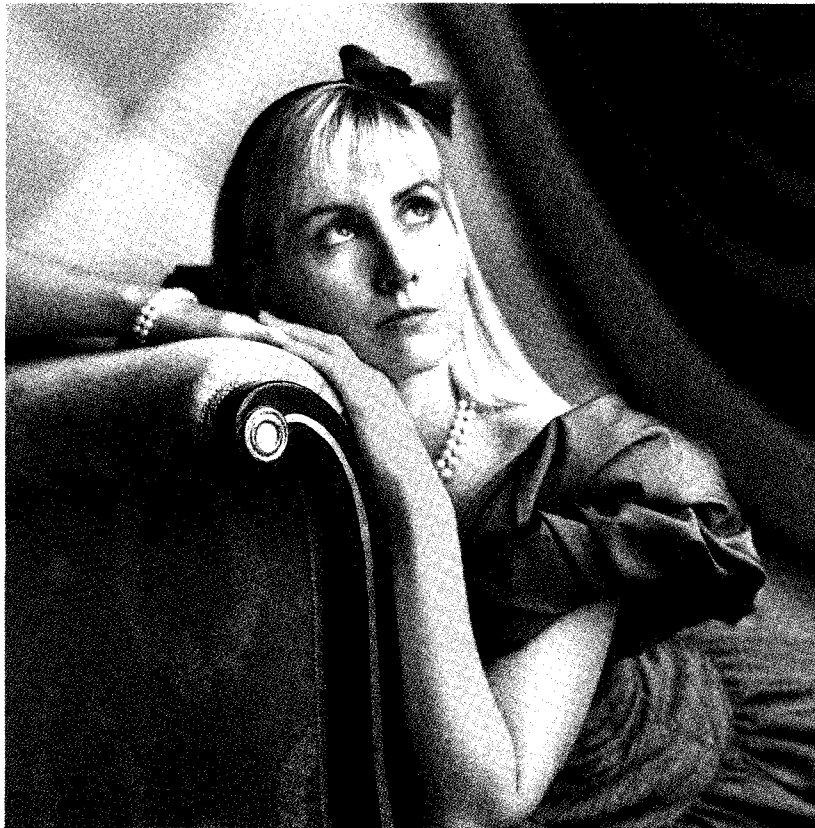
SOMETIME LATER THIS MONTH, **Cafe Botanica**, the other new restaurant in the Essex House, Hotel Nikko New York (160 Central Park South, 277-0300), will give folks a glorious view of Central Park. The interior of the huge café (2,800 square feet, 18-foot ceilings) will echo the greenery outside, for in the center of the room there'll be a beautiful turn-of-the-century brass-and-glass conservatory with masses of ferns, tropical flowers, and palm trees. There'll be more potted palms in the room, along with Chinese *objets* and floral-patterned carpets on the marble floors.

Chef Christian Delouvrier describes Botanica's food as "California style," meaning healthful, stylish-looking entrées: roast chicken breast stuffed with goat cheese, served with a garlic-and-celery purée; grilled tuna with tomato vinaigrette and roasted-eggplant salad. Dinner: about \$29.

BRENDAN WALSH'S SOUTHWESTERN-style cooking, which put Arizona 206 on the map, sizzles along at Island Park's Coyote Grill. And in late November, Walsh is planning to open the **North**

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Street Grill (661 Northern Boulevard, Great Neck; 516-466-0200), where he'll be executive chef and part owner. With mahogany beams and hunter-green walls, the restaurant will seat 140 and have a private room for 50.

Walsh says he intends to take a pure approach to food, now that "too much has been going into a single dish—meaning muddled flavors." His kitchen will have a rotisserie, a wood-burning stove, and a brick oven for baking small pizzas and Tuscan-style breads, and he'll be using a lot of game, flavored oils and vinegars, and organically grown vegetables. "My flavors will be honest and straightforward," he says. "When I use rosemary in a dish, you'll be able to taste that rosemary." Dinner: about \$27.

Zip City Brewing Company IS EXPECTED to open the first week of October at 3 West 18th Street (366-6333), where Caffè Roma used to be. A working brewery as well as a restaurant, it will have a cellar full of hops and barley and nineteen stainless-steel storage and fermenting tanks. In the dining area, with seating for 150, two huge, handsome copper tanks will stand behind the oval bar, which will dominate the space. A dining balcony overlooking the bar will seat 50.

Owner Kirby Shyer has 27 backers, some from beer-loving countries like Austria, Britain, and Japan. His brewmaster, Jeffrey Silman, formerly a metallurgical engineer, trained in Vienna at the Fischer Brau brew pub. It'll be pure theater to watch Silman, in lab coat and rubber boots, climb onto a loading platform on the bar and mount a ladder while lugging 50-pound bags of barley (which he'll do about three times a week). Zip City is adapting an Austrian formula to American taste, and will offer maerzen, pilsner, and bock, with double bock at Christmas-time (\$2.50 for a ten-ounce glass, \$3.25 for a sixteen-ounce mug).

Naturally, the food will be dishes that go with beer. The owners have nixed the predictable schnitzels and wursts as being too heavy for health-conscious Americans. Instead, chef Mark Spangenthal (formerly of Alison on Dominick and the Gotham Bar & Grill) has designed a sample menu with only a whiff of the bierstube: big, doughy pretzels made in-house—warm. Chilled oysters and grilled salmon trout. Hamburgers and sandwiches like the classic Monte Cristo. Smoked venison sausage with steamed savory cabbage and Granny Smith apples. Entrées \$12 to \$16.

Planet Hollywood (140 WEST 57TH Street, 333-7827), slated for a mid-October premiere (*New York*, July 15), will be an *hommage* to movieland, says co-owner Robert Earl—to its bustle,

its glitz, its palm trees, and, of course, its stars (other owners are Keith Barish, Arnold Schwarzenegger, John Hughes, Bruce Willis, and Sylvester Stallone). There will be seating for 375 fans, who will be able to watch trailers for upcoming movies as well as original videos on a dozen movie screens and ogle vintage Hollywood memorabilia—from the motorcycle James Dean rode in *Rebel Without a Cause* to a saddle from *City Slickers* to Marilyn Monroe's white piano. Chef Dave Springett plans a California-style menu: grilled meats, salads, pastas, pizzas, turkey burgers, and vegetarian dishes. A burger and a salad will cost about \$15.

MUCH OF THE DÉCOR OF **One Fifth Avenue** (at 8th Street, 727-1515) dates from the twenties (when the hotel was built) and the fifties (when it acquired fittings from the H.M.S. *Coronia*), and it all still looks great—the brass portholes from the *Coronia*, the two oak bars, each with a wonderful blue mirror etched with a curvy lady. The restaurant has been closed since July 1990, but new owner Arnold Israel, a businessman, plans to reopen it in early November.

In the piano bar up front, decorator Michael Smith plans small groupings of period chairs and sofas upholstered in dark-blue velvet and vintage fabrics. The dining room beyond, connected to the piano bar by a corridor with a 46-foot bar, will seat 140. Here are the *Coronia* portholes, brass fittings, and Deco glass serving bowls. The walls will be soft white with deep navy-blue wainscoting, and French doors will look out onto Washington Mews, with its old brick houses and climbing vines.

As for the food, consultant Richard Lavin (who owned Lavin's and Sofi) is thinking along the lines of lobster rolls, rough-cut coleslaw, and comfort dishes like stews, soups, and roasts—all prepared by a chef whose name can't be revealed yet. "Most of all," says Lavin, "this will be the kind of place you walk into and say, 'Hey, let me have a martini!'" Dinner: around \$30.

CLOSED FOR RENOVATIONS SINCE EARLY July, the dining room at the **Regency Hotel** (540 Park Avenue, at 61st Street; 759-4100) will reopen in mid-October with a new chef—Andrew Pappas, formerly at the Post House—and a new menu. Although breakfasts here will no

doubt be as powerful as ever, both the décor and the food will be less fancy. The new look, designed by Haverson Rockwell architects, will replace the room's formal, rather stiff atmosphere and blue color scheme with sunny yellow and white, rust and beige. Pappas will offer some dishes from his Post House days—lobster Cobb salad,

cedar-plank salmon, roast-beef hash, seafood strudel—and, says consultant Clark Wolf, the "ultimate Park Avenue hamburger, using a combination of different cuts of beef." Dinner: about \$25.

VISITORS TO THE CITY WHO ARE staying at the new Sheraton Manhattan Hotel (formerly the Sheraton City Squire) won't have to venture far to get a good meal. **Bistro 790** (790 Seventh Avenue, near 51st Street; 621-8537), which will serve as the hotel's dining room, is due to open this week. It will have a sleek, modern décor: white walls with wood trim, banquettes and chairs upholstered in a blue-and-lavender print, a ceiling hand-painted with geometric forms in lavender, beige, red, and turquoise.

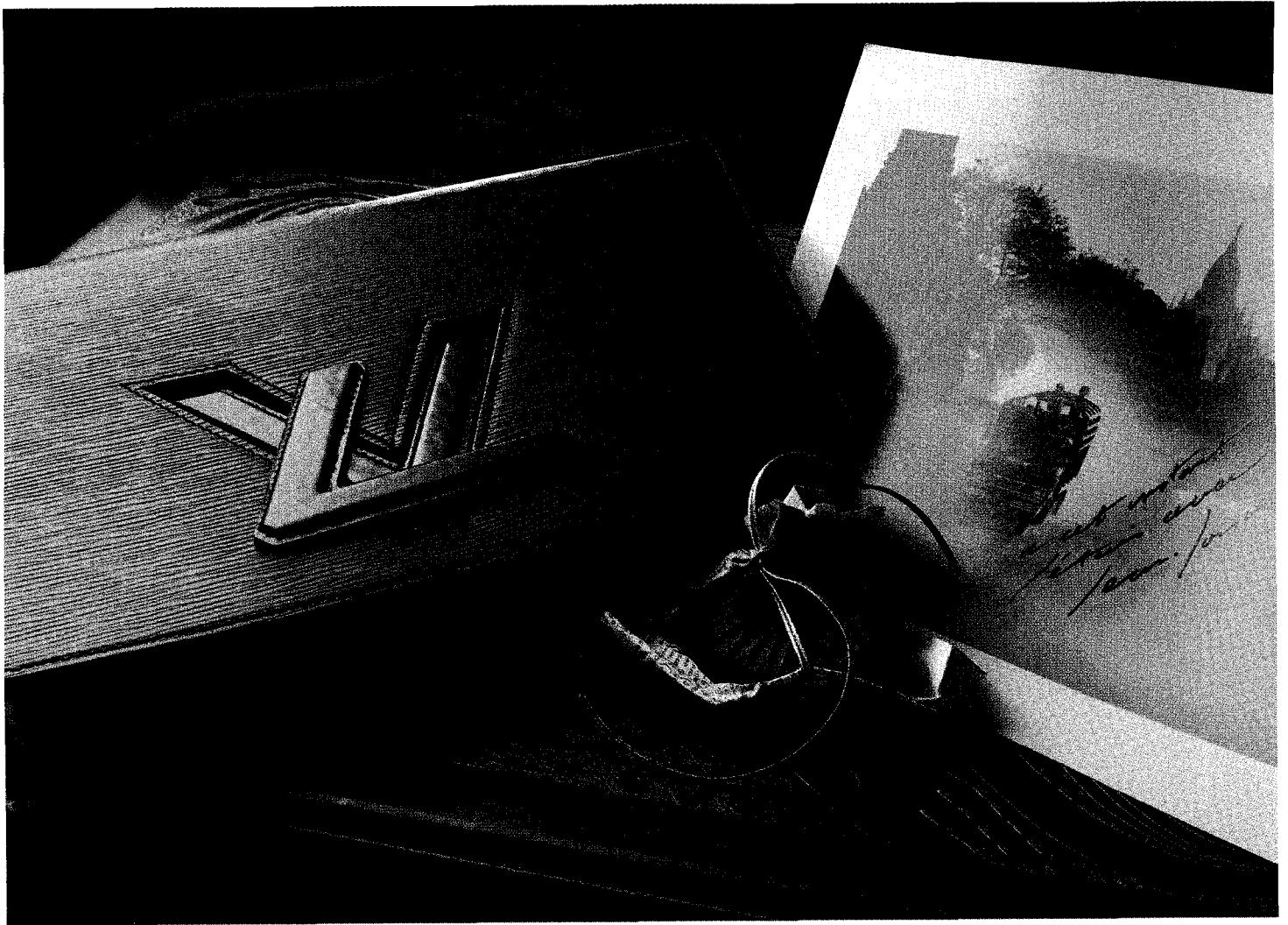
Chef Adam Ozga, a graduate of the Culinary Institute of America who has been the chef at Paolo's in Washington, D.C., describes his cooking as "Mediterranean and regional with a decisive American slant": mussel chowder made with roast-corn gratinée, leeks, and red peppers; linguine with saffron and sausage; a white chili made with Tuscan beans and chicken; quesadillas and bruschettas; and lots of grilled food. Dinner: about \$31.

TROMPE L'OEIL MURALS OF GREEN fairways, palm trees, a swimming pool, and locker rooms. Walls covered with green trellis work. Ceilings tented in navy-and-white striped canvas (shades of Elsie de Wolfe and Dorothy Draper). Membership applications. House rules. Yes, it's **Country Club**, a little bit of suburbia crossed with Palm Beach set to open in a month or so at 209 East 85th Street (879-8400).

Owner Myles Chefetz, a former investor in Tatou, says New York is ready for an exclusive country club. He's casting covetous eyes down Lexington Avenue to Mortimer's clientele, and northward up Madison in the Nineties for the Island crowd. And he's appointing a charter members' committee of 50 who will invite their friends to monthly cocktail parties—where, presumably, they will get the once-over (annual membership fee: \$550).

There will be two dining rooms (with a total seating capacity of about 150), two dance floors, and a late-night club. One of the dining rooms will be open to the public, and nonmembers who just want to dance will have to fork over a cover charge (\$15 on Fridays and Saturdays,

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—The Old Man and the Sea Ernest Hemingway



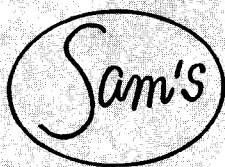
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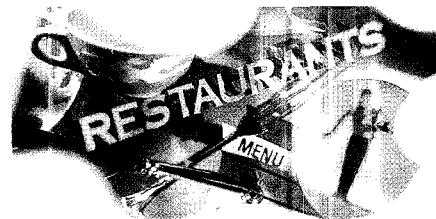
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\$10 otherwise). Chef David Page plans to update a typical forties-country-club menu: club sandwiches, grilled rib-eye steak, pot roast, Cobb salad. Dinner should set you back \$35 or so.

FOR MANY YEARS, THE SPACE AT 44 Bedford Street (at Leroy Street) was known as Guido's corner, an unofficial Village landmark. More recently, it was the Bedford Street Café. And starting this week, it will be known as the **Universal Grill** (989-5621), a dear little place owned by Jack Miller, Arnold Fern, and Bruce Barnes, all with backgrounds in the restaurant business.

As for the food, it "could be German, French—never can tell," says Miller. On one night there will be fondue, on another, Louisiana cassoulet, with andouille sausage, duck confit, and corn bread. On New England night, a clambake! And always, the house's espresso-ice-cream sandwich, made with peanut-butter-chocolate-chip cookies. Weekend brunch will feature a southern-style breakfast—cheese grits, biscuits with sausage gravy, and buckwheat blueberry pancakes. Prominent in the décor will be a mural depicting an artist's loft. The prices should appeal to struggling artists, too: about \$20 for dinner.

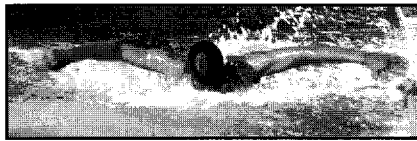
SEAFOOD

THERE'S GOOD NEWS FOR THOSE WHO still miss the late, lamented Lundy's. **Jordan's Lobster Dock and Chowder House**, one of the season's most ambitious new restaurants, will open in November or December in Sheepshead Bay (3165 Harkness Avenue, 718-934-3434). In a New England-style gray shingle building that will also house a retail fish store, the restaurant will seat 300 (plus 100 at outdoor tables). The complex includes a lighthouse and a marina complete with seagulls and bobbing boats.

A bit of background: The late Bill Jordan Sr. founded a lobster-purveying company on Bleecker Street way back in 1938. In 1966, he moved his business to Sheepshead Bay, where he opened a retail fish store. Then, eleven years ago, he and his son, Bill Jr., bought the entire block around his operation and began work on a restaurant and clam bar. He died three years later, and in 1988, Bill Jr. teamed up with Restaurant Associates.

A 20,000-pound, eighteen-foot-tall cement statue of an old Cape Cod fisherman, commissioned from an artist in Hyannis, Massachusetts, will stand near the entrance. Inside, there will be shiny varnished tables, booths separated by old-

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style six-pane windows set in green wood frames, and a brick wall adorned with marine prints and paintings, old sailing-ship models, an oversize lobster or two, nets, buoys, and traps.

"We're going to be boasting about our lobsters," says Jordan's chef, Steve Nelligan, who has worked for several R.A. places, including Tropica and the Trattoria. "You'll be able to get a half-pounder, a fifteen-pounder, and any size in between." The lobsters (caught off Maine and Canada) will be kept in a huge underground tank fed by pure salt water from a spring beneath the seabed. "It's the Perrier of seawater," says Jordan, and makes for a much sweeter lobster on the plate. A shore dinner will run \$12 to \$25, depending on the size of the lobster.

Beyond lobster, there will be daily specials like grilled swordfish with tomato salsa, grilled calamari, crab cakes, seafood pastas, oysters grilled on the half-shell, and—yes—steaks for die-hard carnivores. Save room for Nelligan's desserts. He's talking hot fruit pies à la mode, apple bread pudding, and banana-pie ice cream with chocolate-mousse cake. And all this with a sweeping view of the harbor.

ANOTHER FISH HOUSE IS TO OPEN soon (the ETA is late this month): **Fishin' Eddie** (73 West 71st Street, 874-3474—or US-4-FISH). Owned by Ed Schoenfeld and Vince Orgera, who last year opened the successful Vince & Eddie's, it will have a Shaker look up front in the bar area, with unpainted ladder-back chairs, pegs for coats, and a beautiful ceiling of distressed beams and white stucco. Next to the bar, an open door will lead guests past the kitchen (and two huge tanks, one full of live lobsters, the other with live fish) and into the rear dining room (which will seat 60). This area will have a Mediterranean mood, with a skylight and brightly colored ladder-back chairs.

There will be focaccia and a terrine of black-olive paste on every table, to enjoy while contemplating the Italian-seafood menu: grilled shrimp with white-bean salad, lobster fra diavolo, blue crabs, aquacultured mussels, swordfish poached in a light tomato broth, baccalà, linguine with clams or shrimp. Dinner: about \$25.

IN LATE NOVEMBER, **Snaps**, A SCANDINAVIAN-style restaurant, is expected to open in the Helmsley Building (230 Park Avenue, at 46th Street) in the space previously occupied by Goldome Bank. *Snaps* is a Swedish synonym for "aquavit," which figures—*Snaps*'s owner, Hakan Swahn, also owns the restaurant Aquavit, and its present sous-chef, Pär Gunnar Gustafsson, will be the new place's head chef. The décor will resemble the mother restaurant's, with lots of blondwood and



somber colors like rust and dark green. But here the similarity will end, for *Snaps* will be more casual, it will have an open kitchen, and the menu will include not only Nordic favorites like gravlax, her-ring, and shrimp but also a few surprises. Would you believe fried calamari, Provençal-style seafood soup, pasta with salmon, potato cake with spicy black-bean sauce, and skirt steak with chilies and cilantro? Dinner: about \$35.

WHEN FLUTIE'S CLOSED SEVERAL months ago at the South Street Seaport, Ark Restaurants, Inc.—meaning Michael Weinstein and friends—gutted the place. They are now in the process of building **Sequoia** (Pier 17, 732-9090), a 300-seat restaurant slated to open the first week of October.

With two bars, old racing skulls mounted on the wall, accents of rich, dark wood, and nautical-theme inlays in the black ter-razzo floor, the décor will evoke a deluxe ocean liner. There will be two eating areas—a lower-priced lounge and a dining room—and best of all, large windows that will give diners fine views of the East River and the Seaport.

William Lalor, the executive chef for all of Ark's restaurants (America, Ernie's, B. Smith's, etc.), has named John Poo, chef at *Sequoia* in Washington, D.C., to head up the kitchen staff. The menu, which will be 60 percent seafood and 40 percent hearty American cooking, will include a Chesapeake cioppino with Maryland crab and striped bass, tiger prawns with Jamaican jerk sauce, lime-and-salt-encrusted roast salmon fillet—as well as exotic hamburgers (Cajun, turkey, sausage) and a muffaletta sandwich made with chicken. Dinner: about \$20.

ASIAN

IN LATE NOVEMBER, THE OMNIPRESENT Schoenfeld and Orgera plan to open their **Chop Suey Looney's Litchi Lounge** at 1345 Sixth Avenue (at 55th Street, 262-2020) in the small pocket park where Paradise Cafe used to be. Schoenfeld, first famous as the high-profile Caucasian waiter at Shun Lee, Auntie Yuan, and Pig Heaven, says the Litchi Lounge menu will be reminiscent of Trader Vic's, home of South Seas-style drinks served in coconut halves with gardenias or umbrellas afloat. Chop Suey Looney's cocktails should more than rise to the challenge: Garnished with tiny

paper parasols, skewered fruit, and six-foot zigzag straws, they will be served on trays festooned with pea-cock feathers, balloons, and incense. And they'll also have silly names—like Singapore Sid, for instance, and Pink Monsoon.

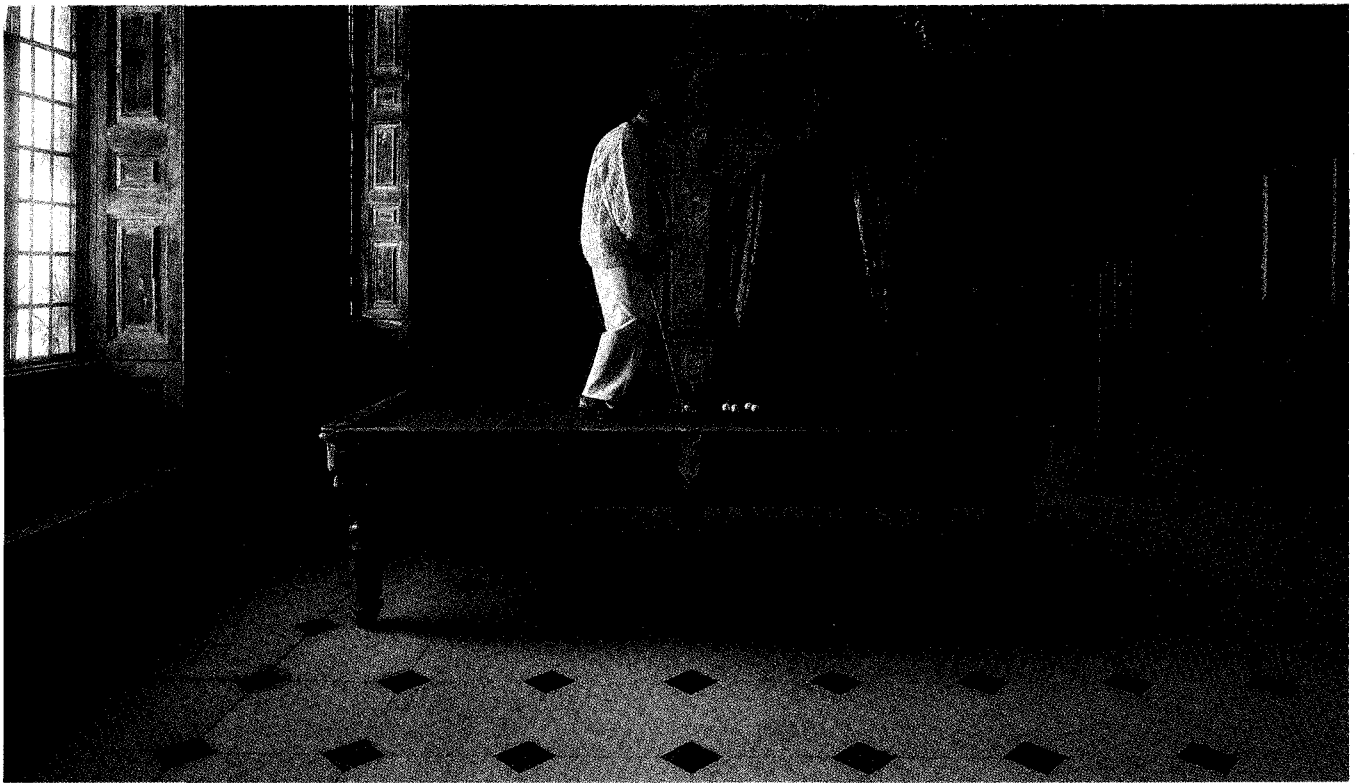
Sam Lopata is in charge of the look of the place, which will seat 85 or so. The idea, says Schoenfeld, "is to revive, in a respectful way, the cool style of the Charlie Chan era." The focus of the menu will be Chinese appetizers: crispy bacon-wrapped shrimp, barbecued spareribs, steamed bread pockets with various fillings, stuffed baby conch, the "perfect egg roll." Among the main courses: Cantonese seafood specialties and sliced beef with Chinese okra. Dinner: about \$30.

THE ATMOSPHERE, THE LOOK, THE pungent cooking aromas of a rural market in Thailand—that's what owners Brad Kelley and Lee Ping envision for **Kin Khao** (171 Spring Street, at Thompson Street; 966-3939), their 74-seat restaurant expected to open in late October. There will be colorful scarves, dried herbs and flowers, sausages, and strings of peppers hanging from the ceiling, and shelves of Thai sauces and tinned foods lining the walls. The focus of the restaurant will be the open kitchen, where the cooks, under chef Rawat Powpour, will work the woks and grills, preparing appetizers like chicken, pork, and beef satays, larb (minced beef with dried chilies, shallots, lime juice, and mint), and yam talay (a spicy mixed-seafood salad). Entrées will include a green curry made with dried chilies, roasted duck, nuts, and green beans and a "jungle curry" of red curry paste, pork, basil, and bamboo shoots. To quench the fire, Kan Khao will offer beers from all over the world. Dinner: about \$18.

ITALIAN

Cafe Picasso (359 BLEECKER STREET, near Charles Street; 929-6232), which opened last week, is a tiny, 45-seat space with a little garden out back. But this garden has something your typical Greenwich Village backyard lacks: a brick oven. Owned by Michele Colonna (formerly chef at Mezzogiorno) and Frank Generoso, whose family owns Rocco's Pastry Shop, also on Bleecker, the café has floors paved in burgundy granite and walls that have been sponged with a champagne-colored wash. As for the Picasso connection, one wall is decorated with a mural depicting the artist's life.

Guests sit at small marble-topped tables with antique wrought-iron bases and eat food prepared by Colonna's mother, Angela, who has come here from Bari, Italy: assorted antipasti, focaccia sandwiches (the bread's baked in that alfresco oven), vitello tonnato, and a special pasticcio of



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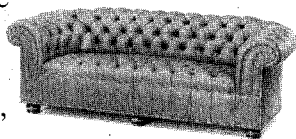
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the day (lasagnalike noodles layered with artichokes, mushrooms, or grilled vegetables). Desserts? From Rocco's down the street, of course, although Angela plans to make a ricotta cheesecake in the backyard oven. Dinner: about \$17.

THIS WEEK, **Dolce** WILL TAKE OVER the premises vacated by Aurora (60 East 49th Street, 692-9292). The restaurant's owners, lawyer Jon Karas, his father, Don Karas (an investor in Sfuzzi), and Carlos Asencio (a partner in the Dolce in Stamford, Connecticut, and the former general manager of Sfuzzi), will retain much of the Milton Glaser décor, although the dawn theme will disappear under a few coats of ivory paint and a new black, confetti-flecked carpet will cover the floors. Dolce's chef, Michael Berend, who has been chef at the Stamford Dolce and, briefly, at Sfuzzi, spent a few weeks last year observing and apprenticing in some of Wolfgang Puck's California restaurants. His menu here will include dishes like ravioli filled with whole quail eggs, pan-seared salmon, broiled chicken accompanied by mashed potatoes with "twice-blanching garlic," and pizza—"the best of Spago and Sfuzzi," says the younger Karas. Dinner: about \$30.

SOMETIME IN NOVEMBER, **Bacchus** IS expected to open at 27 West 24th Street (633-0895). Owners Raymond Rapaglia and Mitchell Low are planning a 250-seat restaurant serving the food of the Italian countryside, as well as a late-night club. Architect Michael Berzak is in charge of renovating the large space, which used to be a dry cleaner's. "Bacchus will be softly lit, and will look something like a peasant cottage," says Low—peasant-style cotton pillows on the chairs, paper on the tables, mustard-yellow walls. There will be three bars and a huge skylight, and the building's original support columns will be textured in earth tones that lighten to yellow at the capitals.

Chef Saverio Frezza, who likes to be called Nuccio, plans a menu combining classic Calabrian dishes with his own peasant-style cooking: lots of pastas (with white beans, broccoli di rape, lentils, etc., as well as the standard sauces), steak with pizzaiola sauce, mussels marinara, and scampi several ways. Dinner: about \$25. Late-night snacks (\$5 to \$12) will include fried calamari, fried zucchini, a prosciutto sandwich, and hamburgers on Italian bread. "West 24th Street doesn't have a decent restaurant," notes Low, "but Bacchus will soon fill that gap."

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THE PAINTINGS AUCTIONS MARKET IS COMING OFF its worst spring in years, and no one who can help it wants to sell. The decorative-arts areas are doing well, but in the post-1870-paintings markets, last spring's totals were meager indeed, down an overall 88.8 percent from the year before.

The good news is that most of the paintings on offer last spring did sell (if not for breathtaking sums), suggesting that the market has stabilized. Christopher Burge, president of Christie's, feels that this season, great material will sell as well as it did two years ago, "the middle-range things will sell for less, and things at the low end of the market are largely unaffected. I think we'll see a steady increase over the next two to three years."

A Sotheby's source agrees that the contemporary market is now solid but thinks the bottom may not have been reached for Impressionist and modern pictures.

Elsewhere in the market, there are juicy goods on hand, though many will not be sold until next spring. For this fall, Sotheby's snared the Keck collection of French furniture, remarkable for its breadth and quality (it's a divorce sale). Many of the pieces are stamped with their *ebenistes'* marks and date from Louis XIV through Louis XVI. Their value in total (some may be held back for a spring sale) exceeds \$20-million, making the grouping the most important collection of French furniture to come to auction in years. Also at Sotheby's is the Dr. Robert and Mrs. Helen Kuhn collection of African art, a broad group that includes rare works from East Africa.

The fall's most talked-about auction will no doubt be the Emily Tremaine estate, being offered at Christie's. The estate contains 50 modern and contemporary paintings and works on paper, estimated to bring more than \$35 million. The paintings are fresh (they haven't been on the market for decades) and extremely good. The modern works will be offered November 5.

Juan Gris's *Poires et raisins sur une table* (1913), Robert Delaunay's *Première Disque* (circa 1912), and Fernand Léger's *Le Petit Déjeuner* (circa 1921) are all exceptional. Despite the market's weakness, Christie's has estimated them according to the best-always-sells theory: The Gris's \$3-million-to-\$4-million estimate exceeds the artist's record of \$2.64 million; the Delaunay's \$2-million-to-\$3-million estimate is far higher than the current record for the artist of \$1.14 million; and the Léger's estimate is a healthy \$8 million to \$10 million.

The material in Christie's contemporary-paintings sale, November 12, is surprisingly strong given the market's softness. The Tremaine estate accounts for Jasper Johns's *Device Circle*, a wonderful early work, estimated at \$5 million to \$7 million; an earth-toned Willem de Kooning 1960 abstract landscape, *Villa Borghese*, at \$2.5 million to \$3.5 million; and a 1947 Calder mobile. Also at Christie's is *Nini's Painting*, by Cy Twombly, a large work with multicolored scrawls on a grayish background. The estimate of \$2.5-million to \$3.5 million, according to Christie's Diane Upright, would have been "massively higher" during the market's peak. Among contemporary offerings at Sotheby's is Jasper Johns's *Jubilee* (\$6 million to \$8-million), a grayish, monochromatic version of the brilliantly colored *False Start*, which brought \$17.05 million in 1988. *Jubilee* had belonged to a private Scandinavian collector.

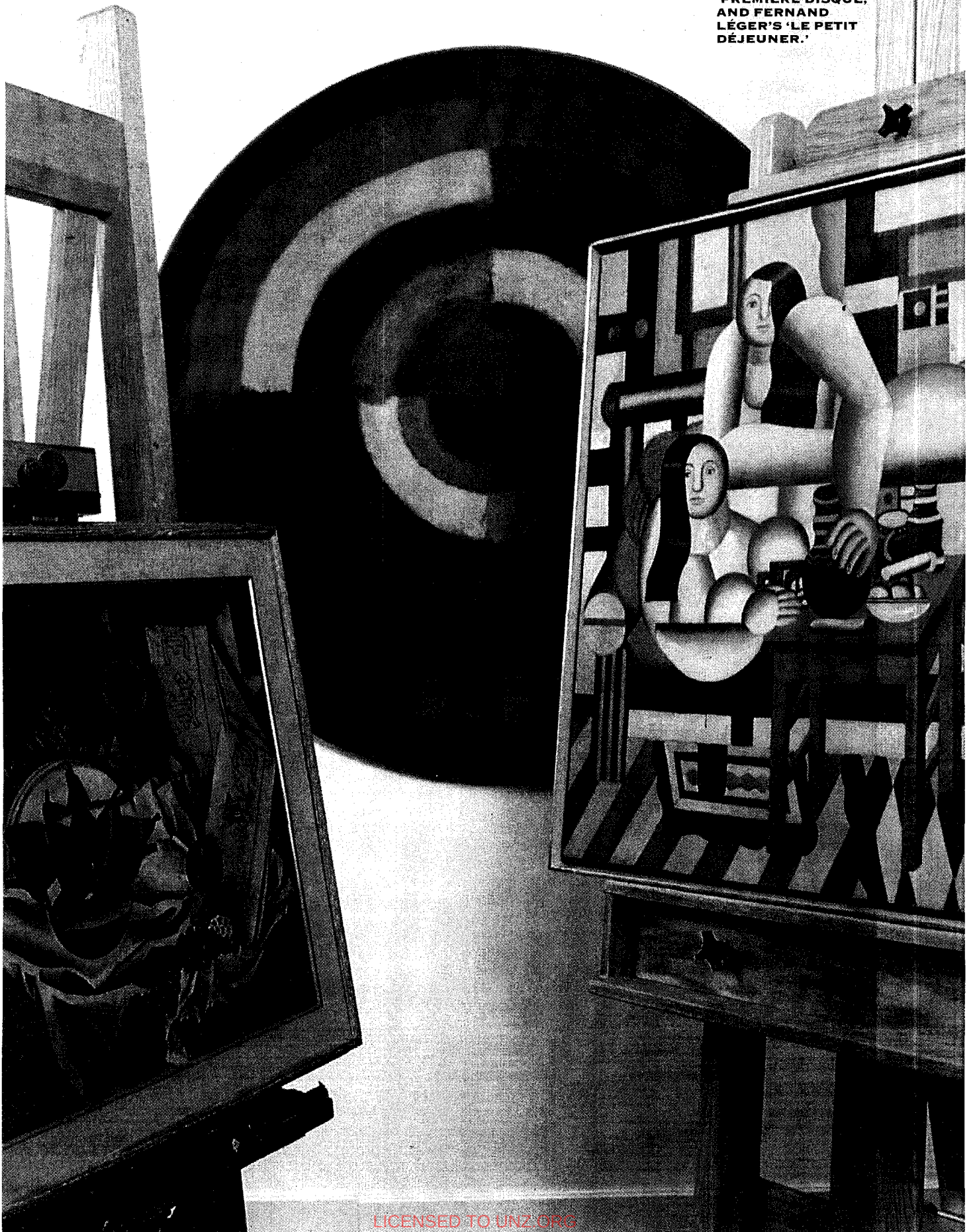
Benefit-art-auction fever cooled down last season, with the drop in the contemporary-paintings market. But on September 19, at Sotheby's, UNICEF is holding a relatively strong benefit auction called Art for Children's Survival (entrance, \$125; call New York Metropolitan Committee for UNICEF, 759-0760). Many of the works on offer are by well-known artists, and the benefit to collectors is that some of the common auction rules don't apply: A number of the works will be sold without a minimum, and there is no 10 percent buyers' commission. There's the chance to pick up a small Elizabeth Murray drawing at around \$6,000 (lot 8), a colorful Donald Sultan silk screen, *Tu-*

FALL PREVIEW

PHOTOGRAPH BY TED HARDIN

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ON NOVEMBER 5,
CHRISTIE'S WILL
AUCTION 'PEARS AND
GRAPES ON A TABLE,'
BY JUAN GRIS,
ROBERT DELAUNAY'S
'PREMIERE DISQUE,'
AND FERNAND
LÉGER'S 'LE PETIT
DÉJEUNER.'



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lip August 1990 (lot 6, \$2,500 to \$3,500), and a decent print by the up-and-coming Willy Heeks, *Affirming Flame* (lot 87, \$1,200 to \$1,600; starting bid, \$1,000).

The Sotheby's department of books and manuscripts, coming off its best year ever, is offering a wonderful but recently collected single-owner library on October 11. The sale's highlight are the first four folios of Shakespeare's works, estimated at \$1.5 million to \$2.5 million. (The set sold at auction in 1989 for \$2.09 million.) The auction also includes an 1884 first American edition of *The Adventures of Huckleberry Finn*, which would sell for \$3,000 to \$5,000 were it not for the inscription from Samuel Clemens to his wife "with the matured and perfect love of/The Author/Xmas, 1884." Inscribed-volume estimate: \$50,000 to \$80,000.

Christie's is offering, on October 8, the books of Pierre S. duPont III, which were collected around the theme of the sea and voyages. Five engraved, hand-colored maps, adorned with prancing horses and crocodiles, of Sir Francis Drake's West Indian voyages are estimated at \$70,000 to \$90,000. The 1513 edition of the Ptolemy *Geographia*—the first series of modern maps that includes the Americas—will be offered with an estimate of \$60,000 to \$80,000. Swann Galleries has a full fall, with an October 17 auction that contains a number of books on the performing arts—everything from theater and dance to circus and magic. Among the offerings is Charlie Chaplin's *My Trip Abroad* (\$80 to \$120). Also there is master magician Will Goldston's *Great Magicians' Tricks* (\$300 to \$400).

At Swann's October 8 photographs auction are a plethora of nineteenth- and twentieth-century vintage prints. Most unusual, however, is an Irving Penn picture, *Janis Joplin, Big Brother and the Holding Company, and The Grateful Dead*. The bands could hardly have been more dissimilar, but in their early San Francisco days, Penn caught them together for what was probably a onetime shoot (lot 391, \$7,500 to \$8,500).

Last season, jewels were recession- and warproof. This fall, Sotheby's has the happy task of selling some of the most outlandish stones ever to come up at auction. Among them are an emerald-cut, potentially flawless, D-colored diamond. The matchbook-size stone would be in proportion on Queen Kong's finger. It's expected to bring \$7 million to \$8 million. Is there really someone who would buy it? "Oh, lots of my clients," says Sotheby's John D. Block. "Of course, you don't wear it to lunch." A more delicate, beautifully toned pink diamond, a mere 5.07



carats, is expected to fetch from \$250,000 to \$350,000.

On October 22, Christie's will offer jewels from the estate of Countess

Irina Tolstoy, who, unlike her great-uncle Leo, never renounced material wealth. Irina's jewels include a pear-shaped diamond ring of approximately eleven carats, estimated at \$150,000 to \$180,000, and an Art Deco baguette-marquis-and-round-cut-diamond bracelet estimated at \$20,000 to \$25,000.

The William Doyle Galleries' September 19 auction contains several nice antique items that were formerly in the collection of Caroline W. Astor. Highlights include an old mine-diamond-and-emerald-quatrefoil brooch, with fifteen carats of emeralds, estimated at \$225,000 to \$275,000.

Doyle's has also come up with one of its best English and Continental furniture and decorations sales ever, to be held October 30. A Louis XV kingwood-and-fruitwood marquetry-inlaid bombé two-drawer marbled commode with ormolu mounts, stamped J. B. SAUNIER, is estimated conservatively at \$25,000 to \$35,000. In the same sale is a set of increasingly sought-after bronze sconces. The group of four Louis XV wall lights is estimated at \$30,000 to \$50,000.

For English furniture, Sotheby's is offering, on October 12, a set of sixteen George II mahogany hall chairs, dating from the mid-eighteenth century, estimated at \$25,000 to \$35,000. In the same sale is a group of ten ship models, consigned by the Art Institute of Chicago. One, a dockyard model of a 96-gun battleship (about two feet long), is impressive in its details, including mica windows and deck doors that open. The estimate of \$60,000 to \$80,000 is borne out by similar sales in London.

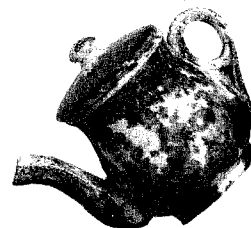
The Sotheby's Americana sale on October 26 includes a wonderful 1867 quilt filled with Civil War-related images and Edward Hicks's charming *Peaceable Kingdom*—referred to as the seated-lion version—which is estimated at \$600,000 to \$900,000. There's also a blue-chip Chippendale carved-mahogany swivel-top card table, the mate of which is in the Philadelphia Museum of Art, estimated at \$250,000 to \$350,000.

Christie's silver sale, on October 30, includes an unusual Augsburg silver-and-tortoiseshell house altar from circa 1630, the central panel of which shows the Holy Family. There are perhaps a dozen such pieces in the world, according to Christie's Christopher Hartop, and the rarity makes one hard to price. "When you estimate something like this," Hartop says, "it's anyone's guess." He settled on \$250,000 to \$350,000. ANDREW DECKER

SPECIAL ISSUE

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lique Angel Glass, list \$185, here \$138. Accessories include all sizes of tablecloths, napkins, and place mats, including B. Jabara faux-marble place mats, list \$35, here \$12.50. A.E., M.C., V., checks accepted; exchanges and phone orders possible. *Robin Importers*, 510 Madison Ave., near 52nd St. (753-6475); *Mon.-Fri. 9:30 a.m.-6 p.m. and Sat. 10 a.m.-5 p.m.; through 10/15.*

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FOR TWO WEEKS ONLY, TIECRAFTERS WILL clean or alter your neckties at sale prices with a 4-tie minimum. Cleaning 4 ties, was \$18, now \$15.20; cleaning additional ties, \$3.80 each (usually \$4.50); tie alterations include narrowing, widening, shortening, lengthening, relining, retipping, was \$28 for 4 ties, now \$23.80; altering additional ties, was \$7 each, now \$5.95. You can either bring in or mail your ties. If the company mails them back to you, the additional charge is \$3 for up to 8 ties, \$4 for 9 or more; pickup and delivery additional. Sale is at this location only: *Tiecrafters*, 116 E. 27th St., New York, N.Y. 10016, sixth floor (867-7676); *Mon.-Thurs. 8:30 a.m.-6 p.m. and Fri. till 5 p.m.; through 9/27.*

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THIS HIGHLY REGARDED EXERCISE STUDIO combines elements of cardiovascular conditioning, weight training, sport training, and movement art in its classes. It is now offering new students a 20 percent discount on packages of 10 and 20 classes, were \$140 and \$260 respectively, now \$112 and \$208. You can try out one class (by reservation only) without charge before making up your mind. *Ron's C-57*, 154 W. 57th St., ninth floor (315-2424); *through 10/20.*

A Complete Entertainment Guide for Seven Days Beginning

SEPTEMBER 18

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MOVIES THEATER GUIDE

COMPILED BY KATE O'HARA

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the other boroughs, alphabetically; and those elsewhere, by county. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. **FILM FORUM**—209 W. Houston St. (727-8110). #1—*Black Lizard*. #2—9/19-18: *Robot Monster in 3-D* (1953); *Retik, the Moon Menace* (1952). 9/20-21: *Project A* (1983). 9/22-23: *A Chinese Ghost Story* (1987). 9/24-25: *A Better Tomorrow* (1986). #3—*Paris is Burning*.
2. **ESSEX**—Grand St. at Essex St. (982-4455). *Freddy's Dead*.
3. **ANGELIKA FILM CENTER**—18 W. Houston St. (995-2000). #1—*Sex, Drugs, Rock & Roll*. #2—"The 23rd International Tournee of Animation." (See Museums, Societies, Etc., below for details.) #3—*Sex, Drugs, Rock & Roll*. #4—*Slacker*. #5—*La Femme Nikita*. #6—*Trust*.
4. **BLEECKER MOVIE HOUSE**—144 Bleecker St. bet. La Guardia Pl. and Thompson St. (777-9714). Closed.
5. **WAVERLY**—Sixth Ave. at W. 3rd St. (929-8037). #1—*Double Impact*. #2—*Freddy's Dead*.
6. **8TH STREET PLAYHOUSE**—8th St. east of Sixth Ave. (674-6515). *Jungle Fever*.
7. **MOVIELAND 8TH STREET**—8th St. east of University Pl. (477-6600). #1—*Barton Fink*. #2—*Barton Fink*. #3—*Terminator 2*.
8. **THEATRE 80**—St. Marks Pl. bet. First and Second Aves. (254-7400). 9/18: *Who's Afraid of Virginia Woolf?* (1966); *Butterfield 8* (1960). 9/19: *Red River* (1948); *Shane* (1953). 9/20-21: *Rebecca* (1940); *The Spiral Staircase* (1946). 9/22: *Last Tango in Paris* (1972); *The Men* (1950). 9/23: *Alexander Nevsky* (1938); *Ballad of a Soldier* (1960). 9/24: *Slaughterhouse Five* (1972); *Catch 22* (1970).
9. **LOEWS VILLAGE THEATRE VII**—Third Ave. at 11th St. (982-0400). #1—*Dead Again*. #2—*Liebestraum*. #3—*Dead Again*. #4—*Thelma & Louise*. #5—*De-*

fenseless. #6—*Boyz N the Hood*. #7—*The Pope Must Die*.

10. **VILLAGE EAST**—Second Ave. at 12th St. (529-6799). #1—*The Doctor*. #2—*Naked Tango; A Matter of Degrees*. #3—*101 Dalmations; Impromptu*. #4—*Undertow; Blood and Concrete*. #5—*The Miracle*.

11. **CINEMA VILLAGE Third Ave.**—Third Ave. bet. 12th-13th Sts. (505-7320). "Festival of Animation 1991." (See Museums, Societies, Etc., below for details.)

12. **ART GREENWICH TWIN**—Greenwich Ave. at 12th St. (929-3350). #1—*Child's Play 3*. Opening 9/20: *McBain*. #2—*Hot Shots!*

13. **CINEMA VILLAGE 12th St.**—12th St. east of Fifth Ave. (924-3363). *Eating*.

14. **QUAD CINEMA**—13th St. west of Fifth Ave. (255-8800). #1—*My Father's Glory*. #2—*Truly, Madly, Deeply*. #3—"Frank Capra Retrospect." #4—*My Mother's Castle*.

14th-41st Streets

18. **LOEWS 19TH STREET EAST**—Broadway at 19th St. (260-8000). #1—*Robin Hood: Prince of Thieves*. #2—*Terminator 2*. #3—*City Slickers*. #4—*Regarding Henry*. #5—*Terminator 2*. #6—*Harley Davidson and the Marlboro Man*. Opening 9/20: *McBain*.

19. **NEW CHELSEA**—23rd St. bet. Seventh and Eighth Aves. (691-4744). #1—*Pure Luck*. #2—*Defenseless*. #3—*Double Impact*. #4—*The Commitments*. #5—*The Commitments*. #6—*Hot Shots!* #7—*Dead Again*. #8—*Boyz N the Hood*. #9—*Freddy's Dead*.

20. **23RD STREET WEST TRIPLEX**—23rd St. bet. Eighth and Ninth Aves. (989-0060). #1—*Child's Play 3*. #2—*Dead Again*. #3—*Doc Hollywood*.

21. **GRAMERCY**—23rd St. at Lexington Ave. (475-1660). *The Doctor*.

22. **BAY CINEMA**—Second Ave. at 31st St. (679-0160). *Dead Men Don't Die*.

24. **LOEWS 34TH STREET SHOWPLACE**—34th St. at Second Ave. (532-5544). #1—*Harley Davidson and the Marlboro Man*. #2—*Regarding Henry*. #3—*Dead Again*. Opening 9/20: *McBain*.

25. **34TH STREET EAST**—34th St. at Second Ave. (683-0255). *Hot Shots!*

26. **MURRAY HILL CINEMAS**—34th St. west of 3rd Ave. (689-6548). #1—*101 Dalmations; True Identity*. #2—*Thelma & Louise*. #3—*Doc Hollywood*. #4—*Boyz N the Hood*.

42nd-60th Streets

31. **NATIONAL TWIN**—Broadway bet. 43rd-44th Sts. (869-0950). #1—*Child's Play 3*. #2—*Freddy's Dead*.
32. **LOEWS ASTOR PLAZA**—44th St. west of Broadway. (869-8340). *Dead Again*.
33. **CRITERION CENTER**—Broadway bet. 44th-45th Sts. (354-0900). #1—*Defenseless*. #2—*Terminator 2*. #3—*Hot Shots!* #4—*Dead Men Don't Die*. #5—*Boyz N the Hood*. Opening 9/20: McBain. #6—*Robin Hood: Prince of Thieves*.
34. **EMBASSY 1**—Broadway bet. 46th-47th Sts. (302-0494). *True Identity*.
36. **EMBASSY 2**—Seventh Ave. bet. 47th-48th Sts. (730-7262). *Harley Davidson and the Marlboro Man*. **EMBASSY 3**—*Body Parts*. **EMBASSY 4**—*Jungle Fever*; *Do the Right Thing*.
37. **WEST SIDE CINEMA**—Seventh Ave. bet. 47th-48th Sts. (398-1720). #1—*Doc Hollywood*. #2—*Straight Out of Brooklyn*.
38. **WORLDWIDE CINEMAS**—49th-50th Sts. bet. 8th and 9th Aves. (246-1583). #1—*Regarding Henry*. (730-7262). #2—*Child's Play 3*. #3—*An Angel at My Table*. #4—*Thelma & Louise*; *Double Impact*. #5—*City Slickers*.
40. **GUILD 50TH STREET**—50th St. bet. Fifth and Sixth Aves. (757-2406). *101 Dalmatians*.
41. **ZIEGFELD**—54th St. west of Sixth Ave. (765-7600). *The Commitments*.
42. **EASTSIDE CINEMA**—Third Ave. bet. 55th-56th Sts. (755-3020). *Boyz N the Hood*. Opening 9/20: McBain.
43. **CARNEGIE HALL CINEMA**—Seventh Ave. at 56th St. (265-2520). #1—*Barton Fink*. #2—*Barton Fink*.
44. **SUTTON**—57th St. east of Third Ave. (759-1411). #1—*The Doctor*. #2—*Doc Hollywood*.
45. **FESTIVAL THEATER**—57th St. west of Fifth Ave. (307-7856). *The Naked Gun 2½*. Opening 9/20: *Indian Runner*.
46. **57TH STREET PLAYHOUSE**—57th St. west of Sixth Ave. (581-7360). *Thelma & Louise*.
47. **BIOGRAPH**—57th St. east of Broadway (582-4582). 9/18: *The Green Room/La Chambre Verte* (1978); *The Story of Adele H./L'Histoire D'Adele H.* (1975). 9/19-21: *Mississippi Mermaid/Sirene Du Mississippi* (1969); *The Bride Wore Black/La Mariée Était en Noir* (1967). The Biograph will be closed after 9/21.
48. **CROWN GOTHAM**—Third Ave. bet. 57th-58th Sts. (759-2262). *Hot Shots!*
49. **PLAZA**—58th St. east of Madison Ave. (355-3320). *Sex, Drugs, Rock & Roll*.
50. **LOEWS FINE ARTS**—58th St. west of Fifth Ave. (980-5656). *Dogfight*.
51. **59TH STREET EAST**—59th St. west of Second Ave. (759-4630). *City Slickers*.
52. **MANHATTAN TWIN**—59th St. bet. Second and Third Aves. (935-6420). #1—*Child's Play 3*. #2—*Freddy's Dead*.
53. **BARONET**—Third Ave. at 59th St. (355-1663). *Defenseless*. **CORONET**—Barton Fink.
54. **CINEMA 3**—59th St. west of Fifth Ave. (752-5959). *Robin Hood: Prince of Thieves*.
55. **CINEMA I**—Third Ave. at 60th St. (753-6022). *Paradise*. **CINEMA II**—*The Naked Tango*. **CINEMA THIRD AVE.**—*Undertow*.

61st Street and Above, East Side

60. **UA GEMINI TWIN**—Second Ave. at 64th St. (832-1670). #1—*Regarding Henry*. #2—*Terminator 2*.
61. **BECKMAN**—Second Ave. at 66th St. (737-2622). *The Commitments*.
62. **LOEWS NEW YORK TWIN**—Second Ave. bet. 66th-67th Sts. (744-7339). #1—*Dead Again*. #2—*Crooked Hearts*.
63. **68TH STREET PLAYHOUSE**—Third Ave. at 68th St. (734-0302). *The Story of Boys and Girls*.
64. **LOEWS TOWER EAST**—Third Ave. bet. 71st-72nd Sts. (879-1313). *The Pope Must Die*.
65. **UA EAST**—First Ave. at 85th St. (249-5100). *Dead Again*.
66. **86TH STREET EAST**—86th St. east of Third Ave. (249-1144). #1—*City Slickers*. #2—*Boyz N the Hood*.

68. **86TH STREET**—86th St. west of Lex. Ave. (534-1880). #1—*Child's Play 3*. #2—*Freddy's Dead*.

61st Street and Above, West Side

79. **LOEWS PARAMOUNT**—Broadway at 61st St. (247-5070). *The Doctor*.
80. **CINEPLEX ODEON 62nd AND BROADWAY**—62nd St. at Broadway (265-7466). *The Commitments*.
81. **LINCOLN PLAZA CINEMAS**—Broadway bet. 62nd-63rd Sts. (757-2280). #1—*Uranus*. #2—*Europa, Europa*. #3—*Paris is Burning*.
83. **REGENCY**—Broadway bet. 67th-68th Sts. (724-3700). *Hot Shots!*
85. **LOEWS 84TH STREET SIX**—Broadway at 84th St. (877-3600). #1—*Terminator 2*. #2—*Dead Again*. #3—*Doc Hollywood*. #4—*The Pope Must Die*. #5—*City Slickers*. Opening 9/20: McBain. #6—*Robin Hood*.
87. **METRO CINEMA**—Broadway bet. 99th-100th Sts. (222-1200). #1—*Defenseless*. #2—*Freddy's Dead*.
89. **OLYMPIA CINEMAS**—Broadway bet. 106th-107th Sts. (865-8128). #1—*Boyz N the Hood*. #2—*Child's Play 3*.
91. **NOVA**—Broadway bet. 147th-148th Sts. (862-5728). #1—*Child's Play 3*. #2—*Freddy's Dead*.

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria (718-784-0077). \$5; senior citizens \$4; students and children \$2.50; members free. 9/21-29: "Rare Silent Comedies From the Astoria Studio with Masters of Live Piano Accompaniment." 9/21: "The Sound of Silence." A lecture by Richard Koszarski; *Miss Bluebeard* (1925), dir. Frank Tuttle; *Running Wild* (1927), dir. Gregory La Cava. 9/22: *Womanhandled* (1926), dir. Gregory La Cava; *Let's Get Married* (1926), dir. Gregory La Cava.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5650). **Naturemax Theater**: \$5; senior citizens \$3; children \$2.50. Daily at 10:30, 11:30, 1:30, 3:30, and 4:30: *Beavers*; at 12:30 and 2:30: *Grand Canyon: The Hidden Secrets*. Both films will also be shown as double features on Fri. & Sat. at 6 and 7:30. 9/23-26: "Margaret Mead Film Festival." A total of 46 documentaries covering a variety of subjects from censorship to reindeer herding. Films include *Talking Broken*, a look at the Torres Strait Islanders, *Eunuchs: India's Third Gender*, and *Truck Driver's Ballad*, the memories of retired Russian who drove trucks in Siberia.

ANTHOLOGY FILM ARCHIVES—32 Second Ave. at 2nd St. (505-5181). \$6; students and senior citizens \$5; members \$4. Call for times. 9/18, 22: *Umarete Wa Mita Keredo/I Was Born But...* (1932), dir. Yasujiro Ozu. 9/18-22: *Even Mud If It Moves* (1991), dir. Sarah Rosenblatt; *Just Hold Still* (1989), dir. Jem Cohen; *Eating the Family Dog* (1990), dir. Malissa Daniel. 9/19-21: "Films by Dimitri Kirsanoff." 9/20: *No. 12: Heaven and Earth Magic* (1950-61), dir. Harry Smith. 9/21-22: The Education Project presents *Babar, the Elephant*. Free Admission. 9/21: *The Great Blondino* (1967), dir. Robert Nelson; *Bleu Shut* (1970), dir. Robert Nelson. 9/22: *The Adventures of the Exquisite Corpse* (1967).

BROOKLYN CENTER CINEMA—Whitman Theatre, Nostrand Ave. and Ave. H, Brooklyn (Brooklyn College campus) (718-780-5295). \$5; senior citizens, students, and children \$4. Call for times. 9/20, 21, 23: "The Third Animation Celebration."

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Free with museum admission. 9/21: *H-2 Worker* (1990), dir. Stephanie Black. An examination of Florida sugarcane industry and its Jamaican guestworkers.

THE FESTIVAL OF ANIMATION 1991—Cinema Village Third Ave., Third Ave. bet. 12th and 13th St. (505-7320). An anthology of award-winning shorts including *Creature Comforts* by dir. Nick Parks, *Grasshopper* by dir. Bruno Buzzetto and Richard Denti, *Mother Goose* by dir. David Bishop, and others. Various animators featured will lecture on weekend nights.

FILMS CHARAS—Community and Cultural Center, 360 E. 10th St. (982-0627). Nonmembers \$3; members \$1.50. 9/24: "Lower East Side Filmmakers." Filmmakers Jeff Preiss, Abigail Child, Lewis Klahr, Yoshiko Chuma, Jacob Burckhardt, and Caroline Avery will be present.

GOETHE HOUSE—666 Third Ave. (972-3960). Free. 9/19: "Prize-winning Films From the 37th International Short Film Festival Oberhausen."

GREENBURGH TOWN HALL—Tarrytown & Knollwood Roads in Elmsford. 9/13-10/4: "Classic French Film Comedies." 9/20: *Le Million*, dir. René Clair. A Parody of stage operettas and operas.

INTERNATIONAL TOURNEE OF ANIMATION—Angelika Film Center, 18 W. Houston St. (995-2000). A collection of 19 previously unreleased animation shorts using the latest in computer animation and more traditional methods of animation using clay, cel and colored pencils assembled by producer Terry Thoren. Animators include Bill Plympton, Bruno Bozzetto, Timothy Hittle, Paul and Menno de Nooijer, and Candy Guard.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. Ongoing series: Through 10/1: "Junction and Journey: Trains and Film." 9/19, 21: *Nuit et Brouillard (Night and Fog)* (1955), dir. Alain Resnais. 9/19: *Proverka Na Dorogakh (Trial on the Road)* (1971), dir. Aleksei Gherman; *Takeshi (Childhood Days)* (1990), dir. Masahiro Shinoda. 9/20, 22: *La Patagonia Rebelde (Rebellion in Patagonia)* (1974). 9/20-21: *North by Northwest* (1959), dir. Alfred Hitchcock. 9/22, 23: *Voyage à Travers L'Impossible (An Impossible Voyage)* (1904), dir. Georges Melies. 9/23: *Shanghai Express* (1932), Josef von Sternberg. 9/20-23: "British Award Winning Commercials." 9/5-11/12: "Consumer Tools: Personal Visions." A collection of diaristic videotapes made with ordinary consumer videotapes, including the works of George Kuchar and Sadie Benning. 9/17: *Freedom in Paradise* (1990), a Soviet film about a boy who travels across the Soviet Union in search of his father.

THE MUSEUM OF TELEVISION AND RADIO (formerly the Museum of Broadcasting)—25 W. 52nd St. (621-6600). \$5; students \$4; under 13 and senior citizens \$3. Through 9/22: "Jack Benny: The Radio and Television Work." Tues.-Sun. at noon; Thurs. at 6: *The Jack Benny Program: Gisele Mackenzie and Bob Crosby Go Down to the Vault* (1953); *The Lucy Show* (1967); *Lucky Strike Program* (1950). Tues.-Sun. at 4; Thurs. at 6: *The Jack Benny Program: Jack Falls Asleep and Is Robbed* (1952); *The Jack Benny Program: Jack Goes to the Vault* (1961); *Lucky Strike Program* (1945). Through 9/22: "From Stage and Screen." Tues.-Sun. at 2:30: *Lux Radio Theatre: To Have and Have Not* (radio, 1946); *Producers' Showcase: The Petrified Forest* (television, 1955). 9/20: *Lady Esther Screen Guild Players: The Maltese Falcon* (radio, 1943); *Hedda Gabler* (television, 1963).

NEW YORK FILM FESTIVAL—Alice Tully Hall, Lincoln Center, Broadway at 65th St. (362-1911). 9/20-10/6. Tickets \$7-\$10; opening and closing night \$15-\$20. Available in advance at box office. 9/20 at 7:45 in Tully Hall, at 9 in Fisher Hall: *The Double Life of Veronique* (1991, Poland/France), dir. Krzysztof Kieslowski, with Irène Jacob. 9/21 at 12:30, 9/22 at 7: *Adam's Rib* (1990, Soviet Union), dir. Viatcheslav Krichstofovitch, with Inna Tchourikova. 9/21 at 3: *Rocco and His Brothers* (1960, Italy), dir. Luchino Visconti, with Alain Delon, Annie Girardot, and Renato Salvatori. 9/21 at 6:30, 9/22 at 9:30: *Amelia Lopes O'Neill* (1990, Chile/France/Spain), dir. Valeria Sarmiento, with Laura Del Sol and Franco Nero. 9/21 at 9:30, 9/22 at 1:30: *Toto the Hero* (1991, Belgium/France), dir. Jaco van Dormael. 9/22 at 4, 9/23 at 9:15: *No Life King* (1989, Japan), dir. Jun Ichikawa. 9/23 at 6:15, 9/24 at 9:15: *The Suspended Step of the Stork* (1991, Greece/France), dir. Theo Angelopolous, with Marcello Mastroianni and Jeanne Moreau. 9/24 at 6:15, 9/26 at 9:15: *Inventory* (1989, Germany/Poland), dir. Krzysztof Zanussi.

PUBLIC THEATER—425 Lafayette St. (598-7171). \$6; senior citizens and students \$5. Call for showtimes. 9/6-19: *La Dolce Vita* (1960), dir. Federico Fellini; *New Jack City* (1991), dir. Mario Van Peebles. 9/20-10/4: *Blade Runner*, dir. Ridley Scott.

QUEENS MUSEUM OF ART—N.Y.C. Bldg., Flushing Meadow—Corona Park, Queens (718-592-2405). Free with museum admission. Saturdays at 2.

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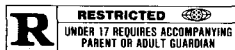
— Jeff Craig, SIXTY SECOND PREVIEW

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MOVIES

9/14-10/2: "Family Classics." 9/21: *Born Free* (1965), dir. James Hill.

SNUG HARBOR CULTURAL CENTER—1000 Richmond Terrace, Staten Island (718-448-2500). \$5; members/advance \$4. 9/28: *West of Zanzibar* (1928), dir. Tod Browning. With live musical accompaniment by composer and performer Donald Sosin.

THE VILLAGE CINEMA—Theater Three, 412 Main St., Port Jefferson (473-0136). \$3. Through 12/2: "Independent Filmmakers: Visions and Revisions." 9/23: "An Evening with Carol Saft." Award-winning filmmaker and environmentalist Carol Saft will screen and discuss two videos.

WHITNEY MUSEUM OF AMERICAN ART—945 Madison Ave. at 75th St. (570-0537/3600). Free with museum admission. Closed Mondays. Ongoing series: Beg. 9/24: Bill Beirne's video installation, *You Connect the Dots*.

BRONX

150. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Child's Play 3*. #2—*Freddy's Dead*. #3—*Hot Shots!*

152. BAY PLAZA—2210 Bartow Ave. (320-3020). #1—*The Commitments*. #2—*Double Impact*. #3—*Hot Shots!* #4—*Freddy's Dead*. #5—*Terminator 2*. #6—*Dead Again*. #7—*True Identity*. #8—*Child's Play 3*. #9—*Pure Luck*; *Defenseless*.

155. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—Through 9/19: *Defenseless*. Beg. 9/20: *McBain*. #2—Through 9/19: *Child's Play 3*. Beg. 9/20: *Showdown in Little Tokyo*. #3—Through 9/19: *Hot Shots!* Beg. 9/20: *Late for Dinner*. #4—*Freddy's Dead*.

156. KENT—E. 167th St. nr. Grand Concourse (538-4000). *Freddy's Dead*.

157. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*Dead Again*. #2—*Freddy's Dead*. #3—*Double Impact*. #4—*Child's Play 3*.

158. CONCOURSE PLAZA—E. 164th St. nr. Grand Concourse (588-8800). #1—*Freddy's Dead*. #2—*Double Impact*. #3—*Terminator 2*. #4—*Hot Shots!* #5—*Defenseless*; 101 *Dalmations*. #6—*Child's Play 3*. #7—*Child's Play 3*; *Bingo*. #8—*Freddy's Dead*. #9—*True Identity*. #10—*Dead Again*.

160. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9037). #1—*Hot Shots!* #2—*Child's Play 3*. #3—*Defenseless*. #4—*Boyz n the Hood*. #5—*Terminator 2*. #6—*True Identity*. #7—*Dead Again*. #8—*Pure Luck*. #9—*The Naked Gun 2½*; *Bingo*. #10—*Body Parts*. #11—*Mobsters*; 101 *Dalmations*. #12—*Freddy's Dead*. #13—*Double Impact*. #14—*Freddy's Dead*.

BROOKLYN

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200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Double Impact*. #2—*Dead Again*. #3—*The Doctor*. #4—*The Commitments*. #5—*Hot Shots!* #6—*Pure Luck*. #7—*Doc Hollywood*. #8—*Regarding Henry*. #9—*City Slickers*.

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*Barton Fink*. #2—*Dead Again*.

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Freddy's Dead*. #2—*Child's Play 3*; *Bingo*. #3—*Terminator 2*; *Boyz n the Hood*.

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Paris is Burning*; *Europa, Europa*. #2—*The Doctor*. #3—*Bingo*; *Defenseless*. #4—101 *Dalmations*; *Everybody's Fine*. #5—*The Commitments*.

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Freddy's Dead*; *Double Impact*. #2—*Child's Play 3*.

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Freddy's Dead*. #2—*Terminator 2*. #3—*True Identity*. #4—*Dead Men Don't Die*. #5—*Child's Play 3*.

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*Freddy's Dead*. #2—*Freddy's Dead*. #3—*Child's Play 3*. #4—*Double Impact*.

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Doc Hollywood*. #2—*True Identity*. #3—*Hot Shots!* #4—*Child's Play 3*.

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Dead Again*. #2—*Terminator 2*. #3—*Double Impact*. #4—*The Commitments*. #5—*Freddy's Dead*.

215. LOEWS GEORGETOWN—Ralph Ave. at Ave. K (763-3000). #1—*The Doctor*. #2—*Dead Again*.

216. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*Dead Again*. #2—*Robin Hood: Prince of Thieves*. #3—*Thelma & Louise*.

217. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Freddy's Dead*. #2—Through 9/19: *Child's Play 3*. Beg. 9/20: *McBain*. #3—Through 9/19: *Hot Shots!* Beg. 9/20: *Late for Dinner*. #4—*Freddy's Dead*.

218. METROPOLITAN—392 Fulton St. (858-8580). #1—*Freddy's Dead*. #2—*Freddy's Dead*. #3—*Child's Play 3*. #4—*Double Impact*.

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*The Commitments*. #2—Through 9/19: *The Commitments*. Beg. 9/20: *McBain*. #3—*Dead Again*. #4—*Hot Shots!* #5—*Defenseless*. #6—*Terminator 2*. #7—Through 9/19: *Robin Hood*. Beg. 9/20: *Late for Dinner*. #8—*Pure Luck*.

220. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—*Dead Again*. #2—*Freddy's Dead*. #3—*Child's Play 3*. #4—*Double Impact*. #5—*Hot Shots!*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Freddy's Dead*. #2—*Terminator 2*. #3—*Double Impact*. #4—*Doc Hollywood*. #5—*Child's Play 3*.

QUEENS

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300. ASTORIA—UA ASTORIA—(545-9470). #1—*Freddy's Dead*. #2—*Terminator 2*. #3—Through 9/19: *Hot Shots!* Beg. 9/20: *Late for Dinner*. #4—Through 9/19: *Child's Play 3*. Beg. 9/20: *Showdown in Little Tokyo*. #5—*Terminator 2*. #6—Through 9/19: *Double Impact*. Beg. 9/20: *McBain*.

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*The Doctor*. #2—*Doc Hollywood*.

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*The Commitments*. #2—*Hot Shots!* #3—*Dead Again*. #4—*Defenseless*.

303. CORONA—PLAZA—(639-7722). #1—*Freddy's Dead*; *Point Break*. #2—*Child's Play 3*; *A Kiss Before Dying*.

304. DOUGLSTON—MOVIEWORLD—(423-7200). #1—*Dead Again*. #2—*Freddy's Dead*. #3—*Child's Play 3*. #4—Through 9/19: *Defenseless*. Beg. 9/20: *McBain*. #5—*The Commitments*. #6—*Terminator 2*. #7—*Hot Shots!*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*Freddy's Dead*. #2—*The Naked Gun 2½*. #3—*True Identity*. #4—*Regarding Henry*.

306. FLUSHING—MAIN STREET—(268-3636). #1—*Dead Again*. #2—*Doc Hollywood*. #3—*The Doctor*. #4—*Hot Shots!*

307. FLUSHING—UA QUARTET—(359-6777). #1—*Terminator 2*. #2—*Freddy's Dead*. #3—Through 9/19: *Child's Play 3*. Beg. 9/20: *McBain*. #4—Through 9/19: *Robin Hood: Prince of Thieves*. Beg. 9/20: *Late for Dinner*.

308. FLUSHING—UTOPIA—(454-2323). #1—*Dead Again*. #2—*The Doctor*.

309. FOREST HILLS—CINEMART—(261-2244). #1—101 *Dalmations*; *Europa, Europa*. #2—*Robin Hood: Prince of Thieves*; *Bingo*.

310. FOREST HILLS—CONTINENTAL—(544-1020). #1—Through 9/19: *Double Impact*. Beg. 9/20: *Livin' Large*. #2—Through 9/19: *Child's Play 3*. Beg. 9/20: *Showdown in Little Tokyo*. #3—*The Doctor*.

311. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Doc Hollywood*. #2—*Barton Fink*.

312. FOREST HILLS—LOEWS TRYLON—(459-8944). *Dead Again*.

313. FOREST HILLS—MIDWAY—(261-8572). #1—*The Commitments*. #2—Through 9/19: *Hot Shots!* Beg. 9/20: *McBain*. #3—Through 9/19: *Defenseless*. Beg. 9/20: *Late for Dinner*. #4—*Terminator 2*.

314. FRESH MEADOWS—CINEMA 5—(357-9100). #1—*Child's Play 3*. #2—*True Identity*. #3—*Freddy's Dead*. #4—*Freddy's Dead*. #5—*Dead Men Don't Die*.

315. FRESH MEADOWS—MEADOWS—(454-6800). #1—*Hot Shots!* #2—*Terminator 2*. #3—*The Commitments*. #4—*The Commitments*. #5—*Barton Fink*. #6—*Barton Fink*. #7—*Dead Again*.

316. JACKSON HEIGHTS—COLONY—(478-6777). #1—*Hot Shots!* #2—*Dead Again*.

317. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*Freddy's Dead*. #2—*Child's Play 3*. #3—*Double Impact*.

318. OZONE PARK—CROSSBAY—(848-1738). #1—Through 9/19: *Child's Play 3*. Beg. 9/20: *Showdown in Little Tokyo*. #2—Through 9/19: *Double Impact*. Beg. 9/20: *McBain*. #3—*Terminator 2*.

319. OZONE PARK—CROSSBAY II—(641-5330). #1—*Freddy's Dead*. #2—*Hot Shots!* #3—*Dead Again*. #4—*The Commitments*. #5—Through 9/19: *True Identity*. Beg. 9/20: *Late for Dinner*. #6—*The Doctor*. #7—*Pure Luck*.

320. REGO PARK—DRAKE—(457-4002). *City Slickers*.

321. FLORAL PARK—NORTH SHORE TOWERS—(229-7702). #1—*City Slickers*; *Hot Shots!*

322. SUNNYSIDE—CENTER—(784-3050). #1—*Regarding Henry*. #2—*Child's Play 3*; *The Naked Gun 2½*.

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*Terminator 2*; 101 *Dalmations*. #2—*Bingo*; *Thelma & Louise*; *City Slickers*. Beg. 9/20: *McBain*.

401. NEW DORP—HYLAN—(351-6601). #1—*Freddy's Dead*. #2—*Dead Again*.

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*Freddy's Dead*. #2—*Freddy's Dead*. #3—*The Commitments*. #4—*Hot Shots!* #5—*Dead Again*. #6—Through 9/19: *Child's Play 3*. Beg. 9/20: *Late for Dinner*. #7—*Doc Hollywood*. #8—Through 9/19: *Robin Hood: Prince of Thieves*. Beg. 9/20: *Showdown in Little Tokyo*. #9—Through 9/19: *Defenseless*. Beg. 9/20: *McBain*. #10—*Terminator 2*.

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*Freddy's Dead*. #2—*City Slickers*; *Bingo*.

501. BELLMORE—MOVIES—(783-7200). *The Doctor*.

502. BETHPAGE—MID-ISLAND—(796-7500). *Thelma & Louise*; 101 *Dalmations*.

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MOVIES

- 503. EAST MEADOW—MEADOWBROOK—**(731-2423). #1—*Freddy's Dead*. #2—Through 9/19: *Freddy's Dead*. Beg. 9/20: *Late for Dinner*. #3—Through 9/19: *Hot Shots!* Beg. 9/20: *Showdown in Little Tokyo*. #4—*The Commitments*. #5—*Defenseless*. #6—Through 9/19: *Child's Play 3*; *Doc Hollywood*. Beg. 9/20: *McBain*.
- 504. FRANKLIN SQUARE—FRANKLIN—**(775-3257). #1—*Regarding Henry*. #2—*Doc Hollywood*. #3—*Robin Hood*. #4—*Thelma & Louise*; *Child's Play 3*.
- 505. GARDEN CITY—ROOSEVELT FIELD—**(741-4007). #1—*Dead Again*. #2—*Freddy's Dead*. #3—*Child's Play 3*. #4—*Terminator 2*. #5—*Doc Hollywood*. #6—*The Doctor*. #7—*The Commitments*. #8—*Defenseless*.
- 506. GLEN COVE—GLEN COVE—**(671-6668). #1—*Defenseless*. #2—*Robin Hood: Prince of Thieves*; *101 Dalmations*. #3—*Hot Shots!* #4—*Pure Luck*. #5—*Freddy's Dead*. #6—*Dead Again*.
- 507. GREAT NECK—SQUIRE—**(466-2020). #1—*Freddy's Dead*. #2—Through 9/19: *Doc Hollywood*. Beg. 9/20: *McBain*. #3—Through 9/19: *Hot Shots!* Beg. 9/20: *Showdown in Little Tokyo*.
- 509. HICKSVILLE—HICKSVILLE—**(931-6085). #1—*Doc Hollywood*. #2—*City Slickers*.
- 510. LAWRENCE—LAWRENCE—**(371-0203). #1—*Child's Play 3*. #2—*Freddy's Dead*. #3—*Defenseless*.
- 511. LEVITTOWN—LEVITTOWN—**(731-0516). #1—*Pure Luck*; *101 Dalmations*. #2—*Bingo*; *City Slickers*.
- 512. LEVITTOWN—LOEWS NASSAU SIX—**(731-5400). #1—*Thelma & Louise*. #2—*Dead Again*. #3—*Regarding Henry*. #4—*Terminator 2*. #5—*The Doctor*. #6—*Mystery Date*.
- 513. LONG BEACH—PARK AVENUE—**(432-0576). #1—*Regarding Henry*; *Bingo*. #2—*Terminator 2*.
- 514. LYNBROOK—LYNBROOK—**(593-1033). #1—*Freddy's Dead*. #2—*Barton Fink*. #3—*The Commitments*. #4—Through 9/19: *The Commitments*. Beg. 9/20: *McBain*. #5—*Hot Shots!* #6—*Defenseless*; *Terminator 2*.
- 515. MALVERNE—TWIN—**(599-6966). #1—*Everybody's Fine*; *Boyz N the Hood*. #2—*Robin Hood: Prince of Thieves*.
- 516. MANHASSET—MANHASSET—**(627-7887). #1—*Barton Fink*. #2—*Terminator 2*. #3—*Dead Again*.
- 517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—**(795-2244). #1—*Freddy's Dead*. #2—*The Commitments*. #3—*Dead Again*. #4—Through 9/19: *Defenseless*. Beg. 9/20: *McBain*. #5—*Hot Shots!* #6—*Terminator 2*. #7—Through 9/19: *Doc Hollywood*. Beg. 9/20: *Showdown in Little Tokyo*. #8—*Child's Play 3*. #9—Through 9/19: *Robin Hood: Prince of Thieves*; *Pure Luck*. Beg. 9/20: *Late for Dinner*.
- 519. MERRICK—MERRICK TWIN—**(546-1270). #1—*Dead Again*. #2—*Robin Hood: Prince of Thieves*.
- 520. NEW HYDE PARK—HERRICKS—**(747-0555). #1—*101 Dalmations*; *Doc Hollywood*. #2—*Freddy's Dead*.
- 521. OCEANSIDE—OCEANSIDE—**(536-7565). #1—*Bingo*; *Mystery Date*. #2—*Child's Play 3*; *Robin Hood: Prince of Thieves*.
- 522. PORT WASHINGTON—MOVIES—**(944-6200). #1—*Bingo*; *Tatie Danielle*. #2—*Bill & Ted's Bogus Journey*; *Regarding Henry*. #3—*Child's Play 3*; *Everybody's Fine*. #4—*Boyz N the Hood*; *Thelma & Louise*. #5—*Hot Shots!* #6—*Robin Hood: Prince of Thieves*. #7—*Freddy's Dead*.
- 523. SOUNDVIEW CINEMAS—**(944-3900). #1—*The Commitments*. #2—*City Slickers*; *101 Dalmations*. #3—*Doc Hollywood*. #4—*Dead Men Don't Die*. #5—*Defenseless*. #6—*The Doctor*.
- 524. ROCKVILLE CENTRE—FANTASY—**(764-8000). #1—*101 Dalmations*; *Regarding Henry*. #2—*City Slickers*. #3—*The Doctor*. #4—*Pure Luck*. #5—*Dead Again*.
- 525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—**(678-3121). #1—*Doc Hollywood*. #2—*Dead Men Don't Die*.
- 526. ROSLYN—ROSLYN—**(621-8488). #1—*Regarding Henry*. #2—*The Doctor*.
- 527. SYOSSET—SYOSSET—**(921-5810). #1—Through 9/19: *Hot Shots!* Beg. 9/20: *Late for Dinner*. #2—*The Commitments*. #3—*Terminator 2*.
- 528. SYOSSET—UA CINEMA 150—**(364-0700). *Dead Again*.
- 530. VALLEY STREAM—SUNRISE—**(825-5700). #1—*Mobsters*. #2—*Body Parts*. #3—*Double Impact*. #4—*101 Dalmations*; *Defenseless*. #5—*Problem Child 2*; *Jun-*

Don Johnson Melanie Griffith

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a summer
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the love they lost.

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PG-13

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SEAN PENN

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Story by JAMES CASSEY Produced by MICHAEL HALLER Screenplay by ANTHONY B. RICHMOND B.S.C. Produced by DAVID S. HAMBURGER Edited by THOM MOUNT STEPHEN K. BANNON
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MOVIES

gle Fever. #6—Freddy's Dead. #7—True Identity. #8—Bingo; The Naked Gun 2½. #9—Terminator 2. #10—Child's Play 3. #11—Child's Play 3. #12—Boyz N the Hood. #13—Hot Shots!; Freddy's Dead.

532. WESTBURY—DRIVE-IN—(334-3400). #1—Freddy's Dead. #2—Through 9/19: Dead Again. Beg. 9/20: Showdown in Little Tokyo. #3—Through 9/19: Pure Luck. Beg. 9/20: McBain.

533. VALLEY STREAM—GREEN ACRES—(561-2100). #1—Pure Luck. #2—The Doctor. #3—Dead Again. #4—Doc Hollywood. #5—City Slickers. #6—The Commitments; Robin Hood: Prince of Thieves.

534. WESTBURY—WESTBURY—(333-1911). #1—Europa, Europa. #2—Through 9/19: A Paper Wedding. Beg. 9/20: My Father's Castle.

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—Defenseless. #2—Through 9/19: Hot Shots! Beg. 9/20: Late for Dinner. #3—Terminator 2.

601. BABYLON—SOUTH BAY—(587-7676). #1—Freddy's Dead. #2—The Doctor. #3—City Slickers; 101 Dalmations. #4—Bingo; Boyz N the Hood. Beg. 9/20: McBain.

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—Dead Again. #2—Doc Hollywood.

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—Doc Hollywood. #2—City Slickers. #3—Freddy's Dead. #4—101 Dalmations; Boyz N the Hood. #5—Terminator 2. #6—Hot Shots! #7—Robin Hood: Prince of Thieves. #8—The Doctor. #9—Child's Play 3. #10—Bingo; Double Impact. #11—True Identity; Pure Luck. #12—Defenseless; The Commitments; Dead Again.

608. COMMACK—MULTIPLEX—(462-6953). #1—The Commitments. #2—Defenseless. #3—Freddy's Dead. #4—Bingo; Double Impact. #5—Freddy's Dead. #6—Doc Hollywood. #7—101 Dalmations; Pure Luck. #8—Child's Play 3. #9—Terminator 2. #10—Hot Shots!; City Slickers. #11—Robin Hood: Prince of Thieves; Dead Again. #12—Barton Fink; The Doctor.

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—Freddy's Dead. #2—The Commitments. #3—Dead Again. #4—Through 9/19: Defenseless. Beg. 9/20: Livin' Large. #5—Through 9/19: Hot Shots! Beg. 9/20: Late for Dinner. #6—Terminator 2. #7—Doc Hollywood. #8—Through 9/19: City Slickers. Beg. 9/20: Late for Dinner. #9—The Doctor. #10—Through 9/19: Child's Play 3; Pure Luck. Beg. 9/20: McBain.

611. CORAM—PINE—(698-6442). #1—City Slickers. #2—101 Dalmations; Robin Hood: Prince of Thieves. #3—Regarding Henry. #4—Hot Shots!

612. EAST HAMPTON—CINEMAS—(324-0448). #1—The Commitments. #2—Barton Fink. #3—Dead Again. #4—Doc Hollywood. #5—Through 9/19: Paris is Burning. Beg. 9/20: Late for Dinner.

613. ELWOOD—ELWOOD—(499-7800). #1—Terminator 2. #2—The Doctor.

616. HUNTINGTON—SHORE—(421-5200). #1—Barton Fink. #2—The Commitments. #3—City Slickers. #4—Defenseless.

617. HUNTINGTON STATION—WHITMAN—(423-1300). Dead Again.

618. ISLIP—ISLIP—(581-5200). #1—Freddy's Dead. #2—Defenseless. #3—Dead Men Don't Die.

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). #1—101 Dalmations; City Slickers. #2—Hot Shots! #3—The Commitments. #4—Defenseless.

620. LINDENHURST—LINDENHURST—(957-5400). Through 9/19: Dying Young. Beg. 9/20: Pure Luck.

621. MATTITUCK—MATTITUCK—(298-4405). #1—Defenseless. #2—Regarding Henry. #3—City Slickers. #4—Hot Shots! #5—Freddy's Dead. #6—Child's Play 3; Pure Luck. #7—Dead Men Don't Die. #8—101 Dalmations; Doc Hollywood.

623. NORTHPORT—NORTHPORT—(261-8600). Through 9/19: Dying Young. Beg. 9/20: Pure Luck.

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—Freddy's Dead. #2—The Commitments. #3—Through 9/19: Robin Hood: Prince of Thieves. Beg. 9/20: McBain. #4—Through 9/19: Child's Play 3. Beg. 9/20: Showdown in Little Tokyo. #5—Doc Hollywood. #6—Hot Shots! #7—Through 9/19: Pure Luck. Beg. 9/20: Livin' Large. #8—The Doctor. #9—Terminator 2. #10—Defenseless. #11—City Slickers.

#12—Dead Again. #13—Through 9/19: Double Impact. Beg. 9/20: Late for Dinner.

627. PORT JEFFERSON—TWIN—(928-6555). #1—Defenseless. #2—Everybody's Fine; Terminator 2.

630. SAG HARBOR—SAG HARBOR—(725-0010). Jungle Fever; A Paper Wedding.

631. SAYVILLE—SAYVILLE—(589-0232). #1—Terminator 2. #2—City Slickers. #3—Hot Shots!

632. SAYVILLE—SAYVILLE CINEMAS—(589-0040). #1—Freddy's Dead. #2—The Doctor. #3—Truly, Madly, Deeply.

633. SMITHTOWN—SMITHTOWN—(265-1551). Through 9/19: Dying Young. Beg. 9/20: Pure Luck.

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—Freddy's Dead. #2—Through 9/19: Defenseless. Beg. 9/20: Showdown in Little Tokyo. #3—Terminator 2. #4—The Doctor. #5—Through 9/19: City Slickers. Beg. 9/20: McBain.

635. STONY BROOK—LOEWS—(751-2300). #1—Freddy's Dead. #2—The Doctor. #3—Dead Again.

636. WEST ISLIP—TWIN—(669-2626). #1—Robin Hood: Prince of Thieves; City Slickers. #2—The Doctor; 101 Dalmations.

638. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—The Doctor. #2—Dead Again.

639. WESTHAMPTON—WESTHAMPTON—(288-1500). Through 9/19: Hot Shots! Beg. 9/20: Defenseless.

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—Thelma & Louise. #2—Dead Again.

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—The Doctor. #2—Barton Fink. #3—The Commitments.

703. GREENBURGH—CINEMA 100—(946-4680). #1—Europa, Europa. #2—Dead Again.

704. HARRISON—CINEMA—(835-9800). Robin Hood: Prince of Thieves.

705. HARTSDALE—CINEMA—(428-2200). #1—The Commitments. #2—Freddy's Dead. #3—The Doctor. #4—Terminator 2.

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—City Slickers; Child's Play 3. #2—Freddy's Dead. #3—The Doctor. #4—Freddy's Dead. #5—Doc Hollywood. #6—Dead Again. #7—Bingo; Terminator 2. #8—Hot Shots! #9—Barton Fink. #10—The Commitments.

707. LARCHMONT—PLAYHOUSE—(834-3001). City Slickers.

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—Through 9/19: Hot Shots! Beg. 9/20: Showdown in Little Tokyo. #2—Freddy's Dead. #3—The Commitments. #4—Through 9/19: Terminator 2. Beg. 9/20: Late for Dinner.

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—Freddy's Dead. #2—City Slickers. #3—Boyz N the Hood. #4—The Doctor. #5—Bingo; The Commitments.

714. PEEKSKILL—BEACH—(737-6262). #1—City Slickers. #2—Regarding Henry. #3—101 Dalmations; Terminator 2. #4—Hot Shots!

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—Boyz N the Hood. #2—The Doctor. #3—Freddy's Dead. #4—Dead Again.

716. PELHAM—PICTURE HOUSE—(738-3160). Hot Shots!

718. RYE—RYE RIDGE—(939-8177). #1—Dead Again. #2—The Doctor.

719. SCARSDALE—FINE ARTS—(723-6699). Barton Fink.

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—Defenseless. #2—City Slickers. #3—Boyz N the Hood; Pure Luck. #4—101 Dalmations; True Identity.

723. YONKERS—MOVIELAND—(793-0002). #1—Dead Again. #2—Terminator 2. #3—Freddy's Dead. #4—Hot Shots! #5—Through 9/19: Child's Play 3. Beg. 9/20: Showdown in Little Tokyo. #6—Through 9/19: Doc Hollywood. Beg. 9/20: Late for Dinner.

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). #1—Hot Shots! #2—Doc Hollywood. #3—Through 9/19: Child's Play 3. Beg. 9/20: Late for Dinner. #4—Terminator 2. #5—The Commitments. #6—Robin Hood: Prince of Thieves. #7—

Through 9/19: Defenseless. Beg. 9/20: Showdown in Little Tokyo.

Rockland County

753. NANUET—MOVIES—(623-0211). #1—Doc Hollywood. #2—Dead Men Don't Die. #3—The Doctor. #4—True Identity. #5—Child's Play 3.

755. NEW CITY—CINEMA 6—(634-5100). #1—The Doctor. #2—Dead Again. #3—Terminator 2. #4—Hot Shots! #5—Boyz N the Hood; City Slickers. #6—Bingo; 101 Dalmations.

756. NEW CITY—UA CINEMA 304—(634-8200). #1—Through 9/19: Doc Hollywood. Beg. 9/20: Showdown in Little Tokyo. #2—Freddy's Dead.

757. NYACK—CINEMA EAST—(358-6631). Backdraft; 101 Dalmations.

759. PEARL RIVER—CENTRAL—(735-2530). #1—The Commitments. #2—Doc Hollywood.

760. PEARL RIVER—PEARL RIVER—(735-6500). Terminator 2.

762. SPRING VALLEY—PIX—(425-1132). #1—The Naked Gun 2½. #2—Harley Davidson and the Marlboro Man.

764. LAFAYETTE—(357-6030). Hot Shots!

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—(775-0070). #1—City Slickers. #2—Child's Play 3.

801. DANBURY CINE—(743-2200). #1—Dead Again. #2—The Commitments. #3—The Doctor.

802. DANBURY—CINEMA—(748-2923). #1—Doc Hollywood. #2—Boyz N the Hood; Robin Hood: Prince of Thieves.

803. DANBURY—PALACE—(748-7496). #1—Terminator 2. #2—Freddy's Dead. #3—Point Break.

805. FAIRFIELD—COMMUNITY—(255-6555). #1—City Slickers. #2—Hot Shots!

807. GREENWICH—CINEMA—(869-6030). #1—Regarding Henry. #2—Child's Play 3.

808. GREENWICH—PLAZA—(869-4030). #1—Dead Again. #2—Barton Fink. #3—The Commitments.

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—Dead Again. #2—Hot Shots!

810. NORWALK—CINEMA—(838-4504). #1—Freddy's Dead. #2—Terminator 2.

813. SOUTH NORWALK—SONO—(866-9202). 9/17-23: An Angel at my Table (1991). 9/24: My Father's Glory (1991).

815. STAMFORD—AVON—(324-9205). #1—Freddy's Dead. #2—Straight Out of Brooklyn.

816. STAMFORD—CINEMA—(324-3100). #1—Hot Shots! #2—Terminator 2. #3—The Doctor.

817. STAMFORD—RIDGWAY—(323-5000). #1—101 Dalmations. #2—City Slickers; Doc Hollywood.

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—Freddy's Dead. #2—Terminator 2. #3—Child's Play 3. #4—Hot Shots! #5—Doc Hollywood; 101 Dalmations. #6—Double Impact.

819. TRUMBULL—CINEMA—(374-0462). #1—Boyz N the Hood. #2—Dead Again. #3—Freddy's Dead.

820. WESTPORT—FINE ARTS—(227-3324). #1—Dead Again. #2—Boyz N the Hood. #3—Doc Hollywood. #4—The Commitments.

821. WESTPORT—POST—(227-0500). The Doctor.

822. WILTON—CINEMA—(762-5678). Defenseless.

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN CINEMA FIVE—(997-6873). #1—Freddy's Dead. #2—Child's Play 3. #3—Dead Again; Life Stinks. #4—101 Dalmations; Robin Hood: Prince of Thieves. #5—Thelma & Louise.

901. JERSEY CITY—HUDSON CINEMA 4—(435-9110). #1—Freddy's Dead. #2—Child's Play 3. #3—Hot Shots! #4—Double Impact.

902. JERSEY CITY—NEWPORT CENTER—(626-3200). #1—Terminator 2. #2—Freddy's Dead. #3—Boyz N the Hood. #4—Freddy's Dead. #5—Child's Play 3. #6—Hot Shots! #7—Dead Again. #8—Double Impact. #9—True Identity.

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—Defenseless. #2—Hot Shots! #3—Child's Play 3. #4—Mobsters. #5—Child's Play 3. #6—True Identity. #7—The Commitments. #8—Robin Hood: Prince of Thieves.

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—Terminator 2. #2—Double Impact. #3—Doc Hollywood. #4—Dead Again. #5—Freddy's Dead. #6—The Doctor.

906. GUTTENBERG—GALAXY TRIPLEX—(854-6540). #1—Regarding Henry. #2—Hot Shots! #3—Doc Hollywood.

907. WEST NEW YORK—MAYFAIR—(865-2010). Bingo; Hot Shots!

908. UNION CITY—SUMMIT THEATER—(865-2886). #1—Harley Davidson and the Marlboro Man; Doc Hollywood. #2—Dead Men Don't Die; Boyz N the Hood.

Essex County

910. BLOOMFIELD—CENTER—(748-7900). Hot Shots!

911. BLOOMFIELD—ROYAL—(748-3555). #1—Freddy's Dead; Terminator 2. #2—Double Impact.

912. CEDAR GROVE—CINEMA 23—(857-0877). #1—Freddy's Dead. #2—Dead Again. #3—Robin Hood: Prince of Thieves. #4—Boyz N the Hood. #5—The Commitments; Bingo.

916. MILLBURN—MILLBURN—(376-0800). #1—Barton Fink. #2—Defenseless.

917. MONTCLAIR—CLARIDGE—(746-5564). #1—Child's Play 3. #2—The Doctor. #3—Regarding Henry.

918. MONTCLAIR—WELLMONT—(783-9500). #1—True Identity. #2—Boyz N the Hood. #3—Jungle Fever; 101 Dalmations.

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—Barton Fink. #2—Terminator 2. #3—Through 9/19: City Slickers. Beg. 9/20: Late for Dinner.

922. WEST ORANGE—ESSEX GREEN—(731-7755). #1—Hot Shots! #2—True Identity. #3—The Commitments.

AREA CODE 908

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). 101 Dalmations; Regarding Henry.

931. CRANFORD—CRANFORD—(276-9120). #1—Dead Men Don't Die. #2—Defenseless.

932. ELIZABETH—ELMORA—(352-3483). City Slickers.

933. LINDEN—LINDEN FIVE—(925-9787). #1—Dead Men Don't Die. #2—Child's Play 3. #3—Freddy's Dead. #4—Doc Hollywood; Robin Hood: Prince of Thieves. #5—The Naked Gun 2½; Bingo.

934. ROSELLE PARK—NEW PARK—(241-2525). #1—Dead Again. #2—Terminator 2. #3—Freddy's Dead.

#4—The Doctor. #5—The Commitments.

935. UNION—LOST PICTURE SHOW—(964-4497). Europa, Europa.

936. UNION—UNION—(686-4373). #1—Dead Again. #2—Hot Shots!

937. WESTFIELD—RIALTO—(232-1288). #1—Barton Fink. #2—Hot Shots! #3—Through 9/19: Terminator 2. Beg. 9/20: Late for Dinner.

938. WESTFIELD—TWIN—(654-4720). #1—The Doctor. #2—Robin Hood: Prince of Thieves; 101 Dalmations.

AREA CODE 201

Bergen County

950. BERGENFIELD—CINEMA 5—(385-1600). #1—Freddy's Dead. #2—Dead Men Don't Die. #3—101 Dalmations; Child's Play 3. #4—Robin Hood: Prince of Thieves. #5—Hot Shots!

951. CLOSTER—CLOSTER—(768-8800). Dead Again.

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—Dead Again. #2—Thelma & Louise. #3—Freddy's Dead. #4—Terminator 2.

953. EMERSON—QUAD—(261-1000). #1—Freddy's Dead. #2—Dead Again; Robin Hood: Prince of Thieves. #3—Boyz N the Hood. #4—101 Dalmations.

956. FORT LEE—LINWOOD—(944-6900). #1—Everybody's Fine. #2—Through 9/19: Robin Hood: Prince of Thieves. Beg. 9/20: Showdown in Little Tokyo.

958. OAKLAND—TWIN—(337-4478). #1—Defenseless. #2—Hot Shots!; Child's Play 3.

959. PARAMUS—CINEMA 35—(845-5070). Regarding Henry.

960. PARAMUS—BERGEN MALL—(845-4449). Defenseless.

961. PARAMUS—ROUTE 4—(487-7909). #1—Barton Fink. #2—Barton Fink. #3—Robin Hood: Prince of Thieves. #4—The Commitments. #5—Harley Davidson and the Marlboro Man. #6—The Commitments. #7—Dead Again. #8—The Doctor. #9—Terminator 2. #10—Hot Shots!

962. PARAMUS—ROUTE 17—(843-3830). #1—Child's Play 3. #2—True Identity. #3—Freddy's Dead.

963. OAKLAND—TWIN—(337-4477). #1—Hot Shots! #2—Defenseless; Child's Play 3.

964. RAMSEY—LOEWS INTERSTATE—(327-0158). #1—Robin Hood: Prince of Thieves. #2—Freddy's Dead.

965. RIDGEFIELD—PARK 10—(440-6661). #1—City Slickers. #2—Terminator 2. #3—The Commitments. #4—Hot Shots! #5—Freddy's Dead. #6—The Doctor. #7—Doc Hollywood. #8—Child's Play 3. #9—Dead Again. #10—101 Dalmations; Defenseless.

966. RIDGEFIELD PARK—RIALTO—(641-0617). #1—Robin Hood: Prince of Thieves.

967. RIDGEWOOD—WARNER—(444-1234). #1—Dead Again. #2—Hot Shots! #3—The Commitments. #4—Defenseless.

968. RUTHERFORD—WILLIAMS—(933-3700). #1—101 Dalmations; Problem Child 2. #2—True Identity; Robin Hood; Hot Shots!

969. TEANECK—MOVIE CITY—(836-3334). #1—Freddy's Dead. #2—Pure Luck; Child's Play 3. #3—City Slickers; Bill & Ted's Bogus Journey.

970. TENAFLY—CINEMA 4—(871-8889). #1—Europa, Europa. #2—The Doctor. #3—Doc Hollywood. #4—Bingo.

971. WASHINGTON TOWNSHIP—CINEMA—(666-8020). #1—The Doctor. #2—City Slickers; Regarding Henry. #3—Bingo.

972. WESTWOOD—PASCACK—(664-3200). #1—Through 9/19: Defenseless. Beg. 9/20: Late for Dinner. #2—Hot Shots! #3—Doc Hollywood. #4—Through 9/19: Terminator 2. Beg. 9/20: Showdown in Little Tokyo.

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BRIEF MOVIE REVIEWS

COMPILED BY KATE O'HARA

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	General Audiences. All ages admitted.
PG:	Parental Guidance Suggested. Some material may be inappropriate for children.
PG-13:	Parents Strongly Cautioned. Some material may be inappropriate for children under 13.
R:	Restricted. Under 17 requires accompanying parent or adult guardian.
NC-17:	No children under 17 admitted.

NEW FILMS

★ New films recommended by *New York's* critic.

AN ANGEL AT MY TABLE—(2 hr. 38 min.; 1991) Jane Campion has made a dry and plain movie from the rapturously lyrical autobiography of the New Zealand writer Janet Frame. The astringency of Campion's visual palette is nevertheless pleasing, and Kerry Fox, a large actress with a thatch of unmanageable red hair, plays the morbidly shy Janet with a streak of va-grant sensuality. Campion revels in the joke that this awkward, unprepossessing woman, diagnosed as a schizophrenic and subjected to electroshock therapy, could emerge as a major writer, but she emphasizes the shyness so much that we never see the aggressive intelligence, the sensibility, the taste—whatever it was that made Frame a writer. Campion appears to love victimization more than art. (5/27/91) R. 38, 813

★ **BARTON FINK**—(1 hr. 57 min.; 1991) The latest film by Joel and Ethan Coen is a failure, but an astonishing ride nonetheless—a richly textured, beautifully acted, emotionally committed work, utterly unlike anything else around. John Turturro brings intense dedication—perhaps misplaced dedication—to the role of a grievously self-conscious young prig. As the movie opens, somewhere around 1940, Barton Fink has just written a Broadway hit celebrating the dignity of "the common man." Nevertheless, this prim, high-minded, and self-absorbed man heads for Hollywood and "Capitol Pictures" (i.e., MGM), where he is given the job of writing a B movie—a wrestling picture—for Wallace Beery. He moves into a ghastly cheap, cavernous yet empty room, which becomes his hell, and finds himself unable to write a word. Next door to him lives the jolly Charlie Meadows (John Goodman), a traveling salesman—or so he says—and a fellow who is just the "common man" that Bart is always ranting about. Fat, vulgar, demonstrative Charlie is Bart's muse, but Bart, who condescends to him, brushing him off and refusing to listen to his stories, is too stupid to know it. Charlie eventually commits a grisly act that brings Barton to life creatively—a sick-joke dénouement that doesn't emerge from the earlier parts of the movie, which are in an observantly satirical style. You can feel the Coens straining for a big climax late in the game, and the movie turns lurid, self-important, and baffling. Still, there are first-rate scenes throughout, and extraordinary performances by Michael Lerner as a studio mogul, Tony Shalhoub as a fast-talking producer, John Mahoney as a drunk-en, Faulkner-like writer, and Judy Davis as his mas-

ochistic mistress. Shot by Roger Deakins. (8/26/91) R. 7, 7, 43, 43, 53, 203, 311, 315, 315, 514, 516, 608, 612, 616, 702, 706, 719, 808, 916, 920, 937, 961, 961

BINGO—(1 hr. 27 min.; 1991) The American family as seen through the eyes of man's best friend. Directed by Matthew Robbins. With Cindy Williams, David Rasche, and Robert J. Steinmiller Jr. PG. 158, 160, 204, 206, 309, 400, 500, 511, 513, 521, 522, 530, 601, 606, 608, 706, 709, 755, 907, 912, 933, 970, 971

BLACK LIZARD—(1 hr. 26 min.; 1968) Director Kinji Fukasaku's campy film about a jewel heist stars Japan's leading female impersonator, Akihiro Maruyama, as a daring and erotic cat burglar. NR. 1

BLOOD & CONCRETE—(1 hr. 39 min.; 1991) In an attempt to save his girl, his life, and some drugs, Joey Turks, a low-level hood living in the streets of Hollywood, gets in over his head in the seedy underground rock-and-roll scene of L.A. R. 10

BODY PARTS—(1 hr. 29 min.; 1991) When a criminal psychologist loses an arm in an automobile accident, he agrees to undergo an experimental grafting of a new arm. The thriller begins when the newly grafted arm—once that of a convicted murderer—starts to take over. Directed by Eric Red. With Jeff Fahey and Lindsay Duncan. R. 36, 160, 530

★ **BOYZ N THE HOOD**—(1 hr. 47 min.; 1991) John Singleton's movie about the life and death of young black men in south central Los Angeles is an honest piece of work—solidly constructed, heartfelt, and funny and sad in equal measure. The movie is a coming-of-age story. Tre (Cuba Gooding Jr.) is a college-bound boy pulled back into the crazy gang violence of the neighborhood by his friends. His father (Larry Fishburne) tries to pull him out. The movie is about the stupidity of gang warfare and the necessity for strong fathers in the community, and cannot be held responsible for the violence that occurred on opening night in some theaters. (7/22/91) R. 9, 19, 26, 33, 42, 66, 89, 160, 204, 515, 522, 530, 601, 606, 709, 715, 722, 755, 802, 819, 820, 902, 908, 912, 918, 953

CHILD'S PLAY 3—(1 hr. 30 min.; 1991) Just when you thought it was safe, Chucky's back. This time he terrorizes Andy Barclay, now sixteen, at a military academy. Directed by Jack Bender. R. 12, 20, 31, 38, 52, 68, 89, 91, 150, 152, 155, 157, 158, 158, 160, 204, 208, 210, 211, 213, 217, 218, 220, 222, 300, 303, 304, 307, 310, 314, 317, 318, 322, 406, 503, 504, 505, 510, 517, 521, 522, 530, 530, 606, 608, 610, 621, 625, 706, 723, 724, 753, 800, 807, 818, 900, 901, 902, 904, 904, 917, 933, 950, 958, 962, 963, 965, 969

CITY SLICKERS—(1 hr. 47 min.; 1991) The writers Lowell Ganz and Babaloo Mandel and the director Ron Underwood place a group of fortyish tenderfeet (Billy Crystal, Bruno Kirby, Daniel Stern) out on the range and then, instead of making preposterous jokes, as Mel Brooks did in *Blazing Saddles*, proceed to put each of them through a mid-life crisis of quite mortifying banality. Will these infantile men find their maturity? Will they drop their urban-man's fears (which, of course, is the source of all the movie's humor)? Billy Crystal throws himself into a raging stream in order to rescue a little calf and finds the meaning of life. Some funny bits, but an awful lot of stale sentimentality. With Jack Palance as a tough old cowboy and Josh Mostel as an ice-cream manufacturer with an uncanny ability to match up new flavors with every main dish. (6/24/91) PG-13. 18, 38, 51, 66, 85, 200, 320, 321, 400, 500, 509, 511, 523, 524, 533, 601, 606, 608, 610, 611, 616, 619, 621, 625, 631, 634, 636, 706, 707, 709, 714, 722, 755, 800, 805, 817, 920, 932, 965, 969, 971

THE COMMITMENTS—(1 hr. 58 min.; 1991) A Dublin version of *Fame*, likable and bouncing, with a raspy surface authenticity and a great deal of affection for its characters and milieu but not much dramatic interest.

In the Northside of Dublin, where the young people don't have much in the way of prospects, Jimmy (Robert Arkins) sets up a soul band, complete with brass section and female vocal backup, to play Otis Redding and Wilson Pickett classics. All the actors chosen by director Alan Parker are kids (musicians, most of them) except for Johnny Murphy, a veteran Dublin actor, who plays Joey Lips, a wily old bird with long hair gathered in a ponytail, a pirate's eye, and a soothing way about him. Joey Lips claims to have played the trumpet with all the American greats; he's lying, probably, but he's a professional musician, he knows the style, and he steadies the band. The band, which calls itself The Commitments, fumbles around, trying to sound American, and the members fight one another other incessantly. After they play a few gigs, they begin to sound good, but disillusion threatens. Parker directs in a fast-paced, upbeat style, and when he runs into the mystery of Irish defeatism, we are baffled. With Andrew Strong as the band's great but boorish lead singer, Deco. From Roddy Doyle's novel. (8/19/91) R. 19, 19, 41, 61, 80, 152, 200, 206, 214, 219, 219, 302, 304, 313, 315, 315, 319, 406, 503, 505, 514, 514, 517, 523, 527, 533, 606, 608, 610, 612, 616, 619, 625, 702, 705, 706, 708, 709, 724, 759, 801, 808, 820, 904, 912, 922, 934, 961, 961, 965, 967

CROOKED HEARTS—(1 hr. 52 min.; 1991) Adapted from Robert Boswell's novel about the complex web of the American family, focusing on one son's struggle to free himself from a family that loves too much. R. 62

DEAD AGAIN—(1 hr. 48 min.; 1991) Kenneth Branagh's entertaining but cheesy homage to the deliriously convoluted "psychological" thrillers of 45 years ago. Branagh and Emma Thompson play two roles each. Thompson is an amnesiac who turns up in Los Angeles and who remembers, under hypnosis, her life as a concert pianist in the forties. Branagh plays the sweet-souled private eye who takes care of her and also the concert pianist's husband, a "tormented" composer-conductor with Mephistophelian goatee. In 1948, the conductor was convicted of murdering his wife. Is the amnesiac a reincarnated version of that earlier lady? And is the private eye the conductor reincarnated? Will he murder her again—or will she, taking revenge, murder him? To our relief, Branagh and Scott Frank, who wrote the screenplay, are not simply trying to scare us. Instead, they want to give us that old-fashioned premonitory thrill—the familiar warm tingle along the back of the neck. "Uncanny" events unfold before our eyes. If only Branagh had greater control of film style! The scenes set in present-day Los Angeles are shot and played in rather matter-of-fact naturalistic style. The material from the forties has been shot in an affectionately swank, glossy pastiche of big-studio style from that period, but the scenes look cheap and underdone. And neither Branagh nor Thompson is right for the kind of preposterously grandiose roles once played by James Mason and Ann Todd or Robert Taylor and Joan Crawford. With Robin Williams (unbilled). (9/9/91) R. 9, 9, 19, 20, 24, 32, 62, 65, 85, 152, 157, 158, 160, 200, 203, 214, 215, 216, 219, 220, 302, 304, 306, 308, 312, 315, 316, 319, 401, 406, 505, 506, 512, 516, 517, 519, 524, 528, 532, 533, 603, 606, 608, 610, 612, 617, 625, 635, 638, 700, 703, 706, 715, 718, 723, 755, 801, 808, 809, 819, 820, 900, 902, 905, 912, 934, 936, 951, 952, 953, 961, 965, 967

DEAD MEN DON'T DIE—(1 hr. 34 min.; 1991) The evening news gets an unexpected jolt when an aspiring voodoo priestess turns its lead anchor into a zombie. With Elliott Gould, Mabel King, and Melissa Anderson. PG-13. 22, 33, 210, 314, 523, 524, 621, 753, 908, 931, 933, 950

DEFENSELESS—(1 hr. 44 min.; 1991) Steven Seldes seemed like the perfect man: a devoted husband, a loving father, and a successful businessman. But when Seldes is mysteriously murdered, detective George Beutel finds a seamy underside where everyone has a motive. Directed by Martin Campbell. With Barbara Hershey, Sam Shepard, and Mary Beth Hurt. R. 9, 19, 33, 53, 87, 152, 206, 313, 505, 506, 510, 523, 530, 600, 606, 608, 618, 619, 621, 625, 627, 634, 722, 822, 904, 916, 965, 972

DOC HOLLYWOOD—(1 hr. 43 min.; 1991) Grady, South Carolina, may be the squash capital of the world, but it still doesn't have a town doctor. So the citizens of Grady concoct a scheme to lasso an unsuspecting Hollywood plastic surgeon. Directed by Michael Caton-Jones. With Michael J. Fox and Julie Warner. PG-13. 20, 26, 37, 44, 85, 200, 213, 222, 301, 306, 311, 406, 503, 504, 505, 507, 509, 517, 520, 523, 524, 533, 603, 606, 608, 610, 612, 621, 625, 706, 723, 724, 753, 756, 759, 802, 817, 818, 820, 905, 906, 908, 933, 965, 970, 972

THE DOCTOR—(1 hr. 29 min.; 1991) William Hurt, when we first see him, stands tall in his silver-gray suits, high-shouldered, svelte, his hair swept back. A handsome silver bullet flying through life, he is Dr. Jack MacKee, insouciant king of the operating room. Awed nurses and doctors look on as Jack blithely cuts and sews. He's a great doctor, but he's insultingly casual. Jack is distant and supercilious, but he gets his comeuppance. A persistent throat irritation turns out to be a malignant growth on his larynx. Suddenly, the doctor becomes a patient, which is to say an object. He is forced to wait, given an enemy by mistake, subjected to the usual bureaucratic confusions. Then the movie collapses. Elizabeth Perkins shows up as a life-affirming terminal patient—the kind of role that Bette Davis would have played with an eye-popping rage bordering on madness. Perkins tries for bittersweet wonderfulness, and she's intolerable. The dying woman becomes Jack's moral tutor. Together they dance by a desert lake, and she tells him parables. The film moves outdoors, and banalities soar to the skies. With the excellent Christine Lahti as Jack's forgotten wife, and Mandy Patinkin and Adam Arkin as fellow doctors. Written by the Australian screenwriter Robert Caswell, who has adapted a book called *A Taste of My Own Medicine*, by an Oregon physician named Ed Rosenbaum. Directed by Randa Haines. (8/5/91) R. 10, 21, 44, 79, 200, 206, 215, 301, 306, 308, 310, 319, 501, 505, 512, 523, 524, 526, 533, 601, 606, 608, 610, 613, 625, 632, 634, 635, 636, 638, 702, 705, 706, 709, 715, 718, 753, 755, 801, 816, 821, 905, 917, 934, 938, 961, 965, 970, 971

DOGFIGHT—(1 hr. 34 min.; 1991) Four young Marines on their last night before shipping out stage a contest to find the ugliest date. But a shy, plain waitress (Lili Taylor) gives the game an unexpected twist and shows her date (River Phoenix) that she is more than just an ugly face. R. 50

DOUBLE IMPACT—(1 hr. 58 min.; 1991) Jean Claude Van Damme doubles up as twin kick-boxing champs who take on the Chinese mafia to avenge the murder of their parents. Directed by Sheldon Lettich. R. 5, 19, 38, 152, 157, 158, 160, 200, 208, 211, 214, 218, 220, 222, 300, 310, 317, 318, 530, 606, 608, 625, 818, 901, 902, 905, 911

EATING—(1 hr. 50 min.; 1991) In a comedy written and directed by Henry Jaglom, the relationship three women have with food sheds light on how they view themselves and the world around them. With Mary Crosby, Lisa Richards, Marlena Giovi, and a cast made up entirely of women. R. 13

★EUROPA, EUROPA—(1 hr. 57 min.; 1991) Young Solly Perel (Marco Hofschneider), a good-looking teenager, a German Jew, is adopted first by the Russians and then, after Hitler invades the Soviet Union, by Nazi soldiers, who don't realize he's Jewish and who make him into a kind of mascot. The boy, who has bright eyes and a ripe mouth, is admired by both men and women, many of whom try to peel off his clothes. Beneath his garments, his circumscribed member eager to make its appearance—his adolescent glory, his shame, his *putz*—remains his potential betrayer. Solly can't make love to anyone; he can't even take a pee in the woods without terror. Written and directed by Agnieszka Holland, this comic epic of survival—the travails of a Jewish Candidate—is amazingly, a true story, based on Solly's memoirs. Holland, the director of *Angry Harvest* and the screenwriter for many

of Andrei Wajda's recent productions, has the sense to stage the material as a comedy of bizarre coincidences and escapes, a tall tale that happens to be true. The essential humanist meaning—a man can be altered and remolded only so far—comes through without sanctimony or cynicism. A French-German co-production. (7/15/91) R. 81, 206, 309, 534, 703, 935, 970

EVERYBODY'S FINE—(1 hr. 52 min.; 1991) Marcello Mastroianni as a venerable patriarch whose last wish to gather together his estranged children for reunion prompts a series of bittersweet realizations. Directed by Giuseppe Tornatore. NR. 206, 515, 522, 627, 956

LA FEMME NIKITA—(1 hr. 50 min.; 1990) Nikita (Anne Parillaud), a punk thief/addict with Mick Jagger lips and amazing legs, blows away a cop in the course of knocking over a drugstore, gets arrested, tried, convicted, but then is pulled out of prison by the "government" and trained as an assassin. There's some humor at first in the idea of a conscienceless female thug who takes advantage of men's patronizing attitudes towards her. Anne Parillaud, very tall, gawky, with a thatch of unruly hair, goes much further than men expect—when a martial-arts guru prepares to instruct her, she just slaps him across the face. Parillaud is a great beauty, and she may be some sort of instinctual actress, but in this movie she's also the latest in violent mannequin chic, like some pop singer smearing herself against the lens in a new video. Written and directed by the Gallic slickster Luc Besson. With Jean-Hugues Anglade, Jeanne Moreau. (4/22/91) R. 3

FREDDY'S DEAD: THE FINAL NIGHTMARE—(1 hr. 36 min.; 1991) Rachel Talalay directs Freddy's last hurrah, adding the latest 3-D technology to the special effects that have made this horror-thriller series such a scream. With Robert Englund and Lisa Zane. R. 2, 5, 19, 31, 52, 68, 87, 91, 150, 152, 155, 156, 157, 158, 159, 160, 160, 204, 208, 210, 211, 211, 214, 217, 217, 218, 218, 220, 222, 300, 303, 304, 305, 307, 314, 314, 317, 319, 401, 406, 406, 500, 503, 503, 505, 506, 507, 510, 514, 517, 520, 522, 530, 530, 532, 601, 606, 608, 608, 610, 618, 621, 625, 632, 634, 635, 705, 706, 706, 708, 709, 715, 723, 756, 803, 810, 815, 818, 819, 900, 901, 902, 902, 905, 911, 912, 933, 934, 950, 952, 953, 962, 964, 965, 969

HARLEY DAVIDSON AND THE MARLBORO MAN—(1 hr. 40 min.; 1991) A philosophical drifter (Mickey Rourke) and a former rodeo cowboy (Don Johnson) rev up their motorbikes to save their favorite dive bar, the Rock 'n Roll Grill. Directed by Simon Wincer. R. 18, 24, 36, 762, 961

HOT SHOTS!—(1 hr. 25 min.; 1991) Clumsy spoof of *Top Gun* with Charlie Sheen in the Tom Cruise role. Some laughs, but much of the movie is clunky and the flying sequences are downright cheesy. Directed by Jim Abrahams. (8/19/91) PG-13. 12, 19, 25, 33, 48, 83, 150, 152, 155, 158, 160, 200, 213, 217, 219, 220, 300, 302, 304, 306, 313, 315, 316, 319, 321, 406, 503, 506, 507, 514, 517, 522, 527, 530, 600, 606, 608, 610, 611, 619, 621, 625, 631, 639, 706, 708, 714, 716, 723, 724, 755, 764, 805, 809, 816, 818, 901, 902, 904, 906, 907, 910, 922, 936, 937, 950, 958, 961, 963, 965, 967, 968

THE INDIAN RUNNER—(2 hrs. 6 min.; 1991) Sean Penn directs his own screenplay about the reunion of two brothers—Joe, who moved to a small town in Nebraska, married, and joined the sheriff's department, and Frank, an enlisted man in the Army, just back from Vietnam. With David Morse, Viggo Mortensen, Valeria Golino, and Dennis Hopper. R. 45

JUNGLE FEVER—(2 hrs. 10 min.; 1991) In contemporary, racially divided New York, a married black architect from Harlem (Wesley Snipes) takes up with a poor white girl (Annabella Sciorra), a secretary from Bensonhurst. Spike Lee carefully sets up this love affair and then buries it in the predictably enraged opinions everyone has about it. Nothing is dramatized; everything is *said*. If only candor were the same as art. Lee spares neither the black nor the Italian-American community, but he doesn't go deeper than caricature with either group, and at one point the movie veers off into a subplot about the architect's older brother (Samuel L. Jackson), a crackhead stumbling toward death in Harlem. This is the most powerful thing in the movie, but what is it *doing* there? (6/17/91) R. 6, 36, 530, 630, 918

LATE FOR DINNER—(1 hr. 30 min.; 1991) When two best friends become the unwitting participants in a bizarre scientific experiment that shoots them 29 years into the future, they return to their hometown to find that

they are more than just late for dinner. Directed by W. D. Richter. With Brian Wimmer and Peter Berg. PG. 155, 217, 219, 300, 307, 313, 319, 406, 503, 517, 527, 600, 610, 610, 612, 625, 708, 723, 724, 920, 937, 972

LIEBESTRAUM—(1 hr. 45 min.; 1991) Two strangers find themselves mysteriously linked to each other and a dark past by Liszt's famous love song "Liebestraum" in a heavily styled thriller directed by Mike Figgis. With Kim Novak, Kevin Anderson, and Pamela Gidley. R.

LIFE STINKS—(1 hr. 34 min.; 1991) On a dare, a ruthless millionaire slums it in downtown L.A. for 30 days without his money, connections, or identity. Directed and starring Mel Brooks. With Lesley Ann Warren, Jeffrey Tambor, Stuart Pankin, and Howard Morris. PG-13. 900

LIVIN' LARGE—(1 hr. 33 min.; 1991) Director Michael Schultz's comedy is about a young black man's struggle to break into the world of television news while maintaining his own identity. With Terrence "T.C." Carson and Lisa Arrindell. R. 310, 610, 625

A MATTER OF DEGREES—(1 hr. 38 min.; 1991) In this humorous look at the Reagan era, a college senior facing the impending doom of graduation yearns for the idealism of the sixties. With Arye Gross, Tom Sizemore, Judith Hoag. NR. 10

MCBAIN—(1 hr. 43 min.; 1991) An ex-POW (Christopher Walken) avows a debt of honor to repay his savior, a fearless warrior named Santos. Years later, Santos's sister calls in the debt to avenge Santos's death and save a country. R. 12, 18, 24, 33, 42, 85, 155, 217, 219, 300, 304, 307, 313, 318, 400, 406, 503, 507, 514, 517, 532, 601, 610, 625, 634

★THE MIRACLE—(1 hr. 37 min.; 1991) Neil Jordan, the director of *Mona Lisa*, is a natural filmmaker who has a fluent way of connecting images and themes—metaphorically rather than literally—that is extremely pleasing. Jordan's new film sets up a tense situation but arrives nowhere, and although this is disappointing, the failure of dramatic resolution matters less than it would in the work of a director of smaller poetic gifts. This minor movie is fresh and lovely. It features the surprisingly sunny Irish Sea resort of Bray; two genuinely charming teenagers, Jimmy (Niall Byrne) and Rose (Lorraine Pilkington), who make up stories about everyone they meet and are fated to spend their lives happily together; a mysterious and desirable American visitor (Beverly D'Angelo) with whom Jimmy falls in love; and an elephant who appears at God's command. (8/5/91) NR. 10

MY FATHER'S GLORY—(1 hr. 50 min.; 1991) A reminiscence of the bucolic childhood of popular French author and director Marcel Pagnol in turn-of-the-century Provence. Directed by Yves Robert. With Julien Ciamaca, Nathalie Roussel, and Philippe Caubere. G. 14, 534, 813

MY MOTHER'S CASTLE—(1 hr. 38 min. 1991) A continuation of *My Father's Glory*, the second part of Marcel Pagnol's memoirs focuses on the teenage Marcel and his relationship with his mother, Augustine. Directed by Yves Robert. With Julien Ciamaca and Nathalie Roussel. PG. 14

THE NAKED GUN 2½: THE SMELL OF FEAR—(1 hr. 25 min.; 1991) In this new spoof, "un film de David Zucker," a lemon squeezed too hard at a White House dinner flies through the air and lands in Winnie Mandela's turban. The movie mixes together low farce, slapstick, and burlesque, and some of it is extremely funny. But one wears down fast. Zucker's ruling principle is dirty-mindedness—nookie is bursting out everywhere. The sensibility is adolescent, reactionary, elbowing, gross. The usual collection of exquisitely chosen third-raters—Leslie Nielsen, George Kennedy, O. J. Simpson, Robert Goulet—manage only a single tic (say, a weird look when they hear something not quite right). Talented comic actors could do much more. Priscilla Presley, of the plastic cheeks and haughty, blinking eyes, is actually the closest thing to comic style in the movie. (7/29/91) PG-13. 45, 160, 305, 322, 530, 762, 933

NAKED TANGO—(1 hr. 30 min.; 1991) Rebellious against her domineering Argentine husband, the Parisian Stephanie poses as an immigrant mail-order bride. But instead of freedom, she finds herself a captive again, this time in the dangerous lair of a tango bordonero. Set in 1924 Buenos Aires. Directed by Leonard Schrader. With Mathilda May, Fernando Rey, and Esai Morales. R. 10, 55

MOVIES

PARADISE—(1 hr. 49 min.; 1991) Melanie Griffith and Don Johnson co-star as a couple who come to terms with the death of their young son when a friend's son comes to stay with them. An adaptation of the French film *Le Grand Chemin*. Directed by Mary Agnes Donoghue. With Elijah Wood. PG-13. 55

★ **PARIS IS BURNING**—(1 hr. 18 min.; 1991) Jennie Livingston's great documentary would seem to be about a marginal subject—the black and Hispanic men who show themselves off in transvestite balls—but the film, amazingly, goes right to the heart of the advertising-driven, role-playing culture that we all live in. Some of the participants look like Vegas showgirls, some like TV stars; others do the snaky, stiff-palmed dance movements known as voguing, a stylization of the high-fashion flaunting that is already a stylization of life. But the most surprising material in the movie is the competitions in "realness." Men dress up not only as Joan Collins but as an ordinary schoolgirl, a corporate executive, an army officer. The realness dress-up is a way of leaping into the desired roles, not parodying them; it's the opposite of camp and a heart-breaking example of the longing of despised and excluded people to join the center of society. Some of the interview material is so shrewd about what a human being is and can be that it's a revelation of sanity. (5/13/91) NR. 1, 81, 206, 612

THE POPE MUST DIE—(1 hr. 39 min.; 1991) The comical mishaps of Pope Dave—a simple country priest who is mistakenly elected to the papacy. With Robbie Coltrane, Beverly D'Angelo, Herbert Lom, and Alex Rocco. R. 9, 64, 85

PURE LUCK—(1 hr. 36 min.; 1991) A clumsy accountant (Martin Short) embarks on a mission to save an equally accident-prone heiress (Sheila Kelley) with a by-the-book private dick (Danny Glover) as his unlikely partner. Directed by Nadia Tass. PG. 19, 152, 160, 200, 219, 319, 506, 511, 517, 524, 532, 533, 606, 608, 610, 620, 621, 623, 625, 633, 722, 969

REGARDING HENRY—(1 hr. 47 min.; 1991) An arrogant New York lawyer (Harrison Ford) takes a bullet in the brain and another in the shoulder and becomes a better person. That's actually what it's about, and it's unimaginably foolish. With Annette Bening as the lawyer's loving wife, Mikki Allen as his daughter, and Bill Nunn as his physical therapist. Written by the 24-year-old Jeffrey Abrams. Directed, unaccountably, by Mike Nichols. See it for the interior of the lawyer's apartment. (7/22/91) PG-13. 18, 24, 38, 60, 200, 305, 322, 504, 512, 513, 522, 524, 526, 611, 621, 714, 807, 906, 917, 930, 959, 971

ROBIN HOOD: PRINCE OF THIEVES—(2 hrs. 21 min.; 1991) If ever a role required a swaggering, good-looking actor with a big voice and a happy presence, it is the role of Robin Hood. Kevin Costner, the star and prime mover of this new version, may look the part, but he's about as outgoing as a marmot. Written by Pen Densham and John Watson, and directed by Kevin Reynolds, this version is very explicit about the unpleasantness of dungeons, very instructive on the muckiness of paths and woods, the brutality of the soldiery. The movie is also big on hacking and hewing, and there's a fair amount of stabbing, hanging, torture, and scarring. Reynolds, who has a weakness for the medieval schlock of mist, murk, and silhouetted figures clanking around gloomy castles, fakes some of his violent scenes but pulls himself together for the rescue of Robin's men, who are about to be hanged, at the end. Some of the performers lighten things up. Mary Elizabeth Mastrantonio is a superb Maid Marian; Morgan Freeman, as a Moorish friend of Robin's, has the heroic presence and voice that Costner lacks. But the movie belongs to the English actor Alan Rickman, whose Sheriff of Nottingham takes Basil Rathbone's elegant villainy right over the top into saturnine disgust, sadism, lechery, and madness. (6/24/91) PG-13. 18, 33, 54, 85, 216, 219, 307, 309, 406, 504, 506, 601, 517, 519, 521, 522, 533, 606, 608, 611, 625, 636, 704, 724, 802, 900, 904, 912, 933, 938, 950, 953, 956, 961, 964, 966, 968

★ **SEX, DRUGS, ROCK & ROLL**—(1 hr. 36 min.; 1991) Eric Bogosian's brilliant collection of dramatic monologues—recorded live from a performance in which the characters are often split between love and hatred, between self-assertion and self-denial. Bogosian says that the different people he creates are aspects of himself, and perhaps that is why they all come out with such biting detail and dense psychological reality. He is a satirist, a moralist, an actor, a comic, and his most

important perception about us is that we all justify ourselves, constantly and obsessively. Americans want things and have the means to get them, yet they are surrounded with "awareness"—the technology of sensitivity—and they know that selfishness is bad. So they are always tripping over themselves. The kicker is that their self-knowledge doesn't keep them from behaving badly. On the contrary, confessing lets them off the hook. The characters include a rasping addict; an old derelict who is obsessed with garbage; a macho deal-maker who lives to compete and to betray and who announces to a rival, "Jeff, unlike you, I'm still committed to my sixties idealism"; and a pre-tentious British rock star who keeps warning the kids listening to him about cocaine and hash but can't stop boasting of all the wonderful times he's had—on drugs. John McNaughton is the director. (9/16/91) R. 3, 3, 49

SLACKER—(1 hr. 37 min.; 1991) An experimental comedy, set in Austin, Texas, in which the camera passes from one character to another in the amiably shabby streets of the University of Texas campus neighborhood. The characters all have ideas, philosophies, paranoid theories; they are the descendants of the beats and hippies and other sweet losers in the eternal American underground. The director, Richard Linklater, doesn't rhyme or overlap the stories in any way; the movie is anecdotal, not drama. But it's perfect for after-midnight shows, when the mood is easy and the audience sinks low in its seats. (7/22/91) R. 3

★ **THE STORY OF BOYS AND GIRLS**—(1 hr. 32 min.; 1991) In 1936, when the Fascists are in power, two huge Italian families—one from the city, the other from the country—sit down to eat together at the country family's old farmhouse. Pupi Avati's film joins the fragments of many lives into a triumphant, flowing vision of "normal" life. It is the central view, the orthodox view—heterosexual, familial, generational. The movie is a smoother, less explosive version of one of Robert Altman's whirling farces from the seventies. The people seem rooted in a way that Americans never could be. A beautifully made and emotionally satisfying movie. With Davide Bechini and Lucrezia Lante Della Rovere, as the young lovers, and a huge supporting cast. (9/2/91) NR. 63

STRAIGHT OUT OF BROOKLYN—(1 hr. 36 min.; 1991) A black working-class family struggles to survive in a Brooklyn housing project. Based on the real-life experiences of the director, Matty Rich. R. 37

TATIE DANIELLE—(1 hr. 40 min.; 1990) Meet the meanest woman in the world: Tatie Danielle is widowed, childless, and hates everyone, especially the unsuspecting Parisian relatives who take her in, thinking they are doing a good deed. A wicked satire directed by Etienne Chatiliez, with Tilla Chelton. NR. 522

★ **TERMINATOR 2: JUDGMENT DAY**—(2 hrs. 15 min.; 1991) James Cameron's sequel to his 1984 classic creates the buzzing excitement of a dream championship fight, Mike Tyson vs. Rocky Marciano at the Garden. The audience is alive to the power and size of it, and deservedly so. T2 delivers. The plot is absurdly pre-tentious and vaguely hypocritical. Yet portentous as the movie is, many of the special effects and thrills are witty. Robert Patrick, as a deadly cyborg who returns from the future, Arnold Schwarzenegger, our Germanic super-idol, a shrewd Republican pol inside the inflated balloon of his body, is on hand, too, as a good cyborg this time. The fights between these two are among the classics of special-effects cinema. With Linda Hamilton and Edward Furlong. (7/15/91) R. 7, 18, 18, 33, 60, 85, 152, 158, 160, 204, 210, 214, 219, 222, 300, 300, 304, 307, 313, 315, 318, 400, 406, 505, 512, 513, 514, 516, 517, 527, 530, 600, 606, 608, 610, 613, 625, 627, 631, 634, 705, 706, 708, 714, 723, 724, 755, 760, 803, 810, 816, 818, 902, 905, 911, 920, 934, 937, 952, 961, 965, 972

★ **THELMA & LOUISE**—(2 hrs. 8 min.; 1991) Excitement and fun. Geena Davis, a repressed housewife in curlers, and Susan Sarandon, a waitress bored with waiting for her boyfriend to ask her to marry him, climb into a 1966 Thunderbird, leave their men and their small town in Arkansas, and hit the road. They want freedom, and in the most devastating way, they find it. They commit an act of violence that cuts them off from the possibility of simply returning home, and they slide further into criminality. Riding all over the heroic landscape of the West, they get so far into freedom they get high from it. *Thelma & Louise*, which was written by Callie Khouri and directed by Ridley Scott, is a comedy, but it has a driving rhythm to it, a

giddy intoxication, and a looming sense of fatality. Scott still has a tendency to make commercials (his original occupation), and the geography of this escape-and-pursuit movie is a hash, but Scott gets great performances from the entire cast, which includes Brad Pitt as a sexy drifter, Michael Madsen as Louise's boyfriend, Christopher McDonald as Thelma's cheapjack husband, and Harvey Keitel as a sympathetic police officer. (6/10/91) R. 9, 26, 38, 46, 66, 401, 504, 512, 522, 613, 700, 952

TRUE IDENTITY—(1 hr.; 32 min.; 1991) When Miles Pope, a down-and-out actor, unwittingly discovers the secrets of an infamous Mafia don, all sorts of comic complications occur as he tries to save his own hide and expose the mobster. Directed by Charles Lane. R. 26, 34, 152, 158, 160, 210, 213, 314, 319, 530, 606, 753, 902, 904, 918, 922, 962, 968

TRULY, MADLY, DEEPLY—(1 hr. 47 min.; 1991) A whimsical romance in which Nina, a successful, witty translator, must choose between an old flame and a new one. With Alan Rickman, Juliet Stevenson, and Michael Maloney. NR. 14

TRUST—(1 hr. 30 min.; 1991) Two misfit teenagers—one pregnant, the other a volatile electronics genius—join forces to overcome their abusive parents and uncertain situations and settle into a life of domesticity. Directed by Hal Hartley. With Adrienne Shelly and Martin Donovan. R. 3

UNDERTOW—(1 hr. 35 min.; 1991) An ex-con in cahoots with the FBI enlists his son Sam to entrap an allegedly gay congressman. But after the sting, Sam realizes that he has more in common with the congressman than he thought. NR. 10, 55

URANUS—(1 hr. 40 min.; 1991) Claude Berri's talkative, convoluted, high-strung drama of the period just after Liberation in France. In a small town that was heavily bombed during the war, the Communists who played a role in the Resistance have taken over and are making trouble for citizens who collaborated with the Germans (i.e., almost everyone). Fear loiters everywhere and also a new hypocrisy: Those who kept quiet or actively collaborated are trying to whitewash their own behavior or lay off the blame on others. Berri gives us a variety of types—a compromised bourgeois (Jean-Pierre Marielle), a saintly schoolteacher (Philippe Noiret) who also kept his head down during the war and now refuses to judge anyone, including the Fascist propagandist that the bourgeois takes into his house. On the other hand, Gérard Depardieu gives a wondrous performance as an alcoholic clod who ran some modest black-market activities during the war and has fallen in love with poetry. Based on a novel by Marcel Aymé, who wrote for an anti-Semitic newspaper during the Occupation. (9/9/91) NR. 81

REVIVALS

101 DALMATIANS—(1 hr. 19 min.; 1961) A classic Walt Disney animated feature with a jazzy, early-sixties visual style and an extraordinary array of characters, by far the best of the studio's later efforts. The story concerns an ever-expanding family of London Dalmatians and the dazzling villainy of Cruella DeVil. Based on Dodie Smith's book. Dir. Wolfgang Reitherman, Hamilton S. Luske, and Clyde Geronimi. 10, 26, 40, 158, 160, 206, 309, 400, 502, 506, 511, 520, 523, 524, 530, 601, 606, 608, 611, 619, 621, 636, 714, 722, 755, 757, 817, 818, 900, 918, 930, 938, 950, 953, 965, 968

SLAUGHTERHOUSE FIVE—(1 hr. 44 min.; 1972) Director George Roy Hill captures the quintessence of Kurt Vonnegut's novel about a passive man who travels back and forth in time to the various experiences of his life, including the firebombing and complete decimation of Dresden by the Allies during World War II. With Michael Sacks and Valerie Perrine. 8

THE SPIRAL STAIRCASE—(1 hr. 23 min.; 1946) A tense and thrilling murder mystery, packed with excitement and magnificently acted. With Dorothy McGuire, Ethel Barrymore, George Brent, Kent Smith, Gordon Oliver, and Elsa Lanchester. Dir. Robert Siodmak. 8

THE STORY OF ADELE H.—(1 hr. 37 min.; 1975) In French, Eng. subtitles. François Truffaut's classic recounting of the obsessive love of Victor Hugo's daughter Adèle for a worthless English lieutenant. Though clearly mad, Adèle is played by Isabelle Adjani in grand tragic style—she's very moving. 47

ART

EXHIBITIONS

COMPILED BY EDITH NEWHALL

GALLERIES

During the summer, galleries are generally open Mon.-Fri. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

BARTHOLOMEUS BREENBERGH—Paintings and drawings executed in Rome and Amsterdam by this Dutch artist (1598-1657); 9/17-10/31. Feigen, 49 E. 68th St. (628-0700).

ROBERT CHAMBERS/WILLIAM SCHUCK—A site-specific sculpture installation/Wall sculptures in steel wool, plywood, and lead. Through 9/28. Sculpture Center, 167 E. 69th St. (879-3500).

JORGE EDUARDO—Realist landscape and cityscape paintings by a Brazilian artist; through 10/5. Kouros, 23 E. 73rd St. (288-5888).

RALPH HUMPHREY—Abstract paintings on paper from the 1980s by this former professor at Hunter College who died in 1990, organized by Susan Crile; 9/19-10/26. Hunter College, 695 Park Ave. (772-4991).

LEE M. LEIGHNER/MELISSA A. BOHANNAN—Expressionistic landscape paintings/Watercolors of the swamps of New Jersey. Through 9/27. Arsenal, Fifth Ave. and 64th St., in Central Park (360-8163).

DAVID SMITH/A. R. PENCK—Abstract paintings on paper in black egg ink and colored tempera from 1953-61/Ten paintings from 1982-90. Through 10/5. Salander-O'Reilly, 20 E. 79th St. (879-6606).

ROGERS TURNER—Gouache still-life paintings of flowers, vegetables, and fruits; 9/23-10/11. Victoria, 154 E. 55th St. (755-2549).

DON VAN VLIET—Recent abstract paintings; through 10/26. Werner, 21 E. 67th St. (988-1623).

57th Street Area

RUDY AUTIO—Figurative ceramic vessels; through 10/26. Drutt, 41 E. 57th St. (974-7700).

THOMAS BANG—Painted wall sculptures; through 9/28. Siegel, 24 W. 57th St. (586-0605).

ROBERT BARRY—A new projection titled "Not Intended"; through 10/5. Solomon, 724 Fifth Ave. (757-7777).

LEONARD BASKIN—Twenty-one new paintings in a series titled "Angels to the Jews" and two bronze sculptures; 9/19-10/26. Midtown Payson, 745 Fifth Ave. (758-1900).

JOAN BROWN—A memorial exhibition of self-portraits from 1970 to 1983, including "Homage to Akhenaton" and works from her "Alcatraz Swim" series; through 10/23. Frumkin/Adams, 50 W. 57th St. (757-6655).

JOHN BUTTON—Paintings, watercolors, pastels, and drawings of realist cityscapes from 1963-1982; through 10/5. Fischbach, 24 W. 57th St. (759-2345).

JOHN STEUART CURRY—A retrospective of paintings, watercolors, and drawings by this Regionalist artist who was fascinated by themes of nature, violence, and the life of the average man; through 9/28. ACA, 41 E. 57th St. (644-8300).

MARYLYN DINTENFASS—Ceramic sculptures and works on paper; through 10/10. Dintenfass, 50 W. 57th St. (581-2268).

PHILIP GUSTON—His "Hood" drawings from 1968-71; 9/20-10/19. McKee, 745 Fifth Ave. (688-5951).

AL HELD—Recent watercolors that evoke recollections of the structures and landscapes in early Italian Renaissance paintings; through 10/12. Emmerich, 41 E. 57th St. (752-0124).

DONALD JUDD—Recent sculptures in anodized steel and plywood; through 10/19. Pace, 32 E. 57th St. (421-3292).

STEPHANIE KIRSCHEN-COLE—New mixed-media collages; through 9/26. De Nagy, 41 W. 57th St. (421-3790).

HOLLY LANE—Painted constructions that are reminiscent of altarpieces, depicting imagery from nature; through 9/28. Schmidt-Bingham, 41 W. 57th St. (888-1122).

BLANCHE LAZZELL—Modernist paintings, watercolors, and woodblock prints; through 9/29. Archives of American Art, 1285 Ave. of the Americas (399-5015), Mon.-Fri. 9:30-4:45.

JOHN MCLAUGHLIN—A survey of paintings, from the more complex works of the 1950s to the dramatically simplified, monolithic, black-and-white paintings of the 1960s; through 10/12. Emmerich, 41 E. 57th St. (752-0124).

GEORGE NEGROPONTE—Recent abstract paintings; through 10/3. McCoy, 41 E. 57th St. (319-1996).

WALLACE PUTNAM—Paintings and assemblages executed between 1929-1949, by this artist whose work was included in the "Société Anonyme International Exhibition" at the Brooklyn Museum in 1926 and the seminal "Fantastic Art, Dada, and Surrealism" at The Museum of Modern Art in 1936; 9/24-11/9. Ross, 50 W. 57th St. (307-0400).

DAVID SALLE/MAN RAY—Photographs used as studies for paintings, from 1980 to 1990/His "Natural Paintings," made by pressing paint to canvas. Through 10/12. Miller, 41 E. 57th St. (980-5454).

DANIEL SINCLAIR—Sculptural assemblages fabricated from aluminum, copper, brass, and steel; through 9/23. Goodman, 41 E. 57th St. (593-3737).

NOT VITAL—A survey of prints and multiples by this Swiss artist; through 10/26. Baron/Boisante, 50 W. 57th St. (581-9191).

REBECCA WELZ/RUTH LEONARD—New abstract floor and wall sculptures made by sewing folded, angular sheets of Plexiglas to configurations of painted or aluminum-wrapped strips of wood, using stainless steel thread/New landscape paintings with glossy, heavily-worked surfaces. Through 9/28. Borgenicht, 724 Fifth Ave. (247-2111).

BETTINA WERNER—Textural minimalist paintings; through 10/12. Del Re, 41 E. 57th St. (688-1843).

SoHo and TriBeCa

SUSAN AMBRICO—Paintings with textural, collaged surfaces inspired by Chinese philosophies, the paradox of synchronicity, and the transformation of the self through alchemy; 9/21-10/31. Weiss, 68 Laight St. (925-7313), Thur.-Sat. 12-6.

EDUARDO ARRANZ-BRAVO—Paintings and lithographs by a Barcelonian artist; through 9/24. Ergane, 469 W. Broadway (228-9600).

ADOLF BENCA—Paintings from his "Cantos Series" that deal with themes of hunger, homelessness, and a loss of spirituality; through 9/28. M-13, 72 Greene St. (925-3007).

MARY BEYT—Paintings in which commercially-manufactured lace has been used as a stencil to create grid-like structures; through 10/5. Klagsbrun, 51 Greene St. (925-5157).

PAUL BRACH—Paintings and pastels of southwestern landscapes during thunderstorms; through 10/1.

Steinbaum, 133 Greene St. (431-4224).

GANDY BRODIE—Delicate paintings of such everyday subject matter as plants, trees, and still life, by this artist who died in 1975; through 10/12. Thorp, 103 Prince St. (431-6880).

LOUIS BOUCHARD—An installation and paintings; 9/19-10/25. Bullo, 149 Mercer St. (219-2716).

BERNARD CHAET—Portraits, landscapes, and still lifes; through 10/12. Pearl, 420 W. Broadway (966-5506).

JAMES O. CLARK—Sculptures constructed from industrial materials such as colorfully insulated copper wire, twisted metal, scraps of wood, and neon or fluorescent lights; through 10/5. Protetch, 560 Broadway (966-5454).

PETAH COYNE—Recent sculptures that hang from the ceiling and are constructed from chicken wire, metal shavings, car parts, and other materials. At Brown, 23 Watts St. (219-1060), through 10/5; Shainman, 560 Broadway (966-3866), through 10/12.

NANCY DAVIDSON—Recent works in a series titled "Theatre Catalogue" that address the potential drama of the female body; through 10/17. Anderson, 63 Thompson St. (431-8547).

JIM DINE—Recent sculpture and paintings; 9/21-10/26. Pace, 142 Greene St. (431-9280).

GERALD DONATO/JAMES WOODSIDE—Paintings by both; through 9/28. Sermas, 19 Greene St. (431-5743).

SUZANNE GIROUX—An installation of video projections inspired by Monet's gardens at Giverny; through 10/5. 49th Parallel, 420 W. Broadway (925-8349).

VERA ELASSER-STAU—Abstract paintings on paper; through 10/19. Engelhorn, 591 Broadway (966-6882).

RON ENGLISH—Paintings in a Pop-art style that deal with political and social issues, by an artist who often puts his works on billboards; through 10/15. Stendhal, 622-26 Broadway (505-1201).

CHRISTIAN GARNETT/CATHERINE LEE—Recent abstract paintings/Monotypes. Through 10/9. Auchincloss, 556 Broadway (966-7753).

PIERO GILARDI—An installation that resembles an indoor garden and incorporates sound, electricity, and the viewer; 9/21-10/12. Sperone Westwater, 121 Greene St. (431-3685).

GILBERT & GEORGE—A recreation of the exhibit that inaugurated Sonnabend's gallery in SoHo twenty years ago, including a series of large drawings titled "The General Jungle" and their performance of "The Singing Sculpture"; 9/21-10/12. Sonnabend, 420 W. Broadway (966-6160). Performances will take place on 9/21 and 9/28 from 3-6.

JUAN GONZALEZ—Recent collages based on Garcia Lorca's play, *As Soon as Five Years Pass*, and paintings and drawings focussing around the theme of Shakespeare's line, "All the world's a stage..."; through 10/9. Hoffman, 429 W. Broadway (966-6676).

NANCY GROSSMAN—Sculpture, paintings, drawings, and collages from 1963-1990; through 10/12. Exit Art, 578 Broadway (966-7745).

RUTH HARDINGER—Sculptures and "mound paintings" in pigmented plaster that refer to ancient myths and Central and Latin American cultures; through 10/12. Staib, 8 Greene St. (941-5977).

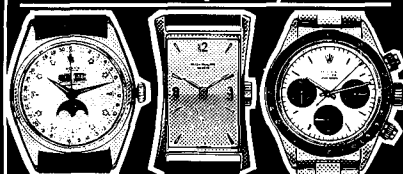
JENE HIGHSTEIN—New drawings; 9/21-11/9. Klein, 594 Broadway (431-1980).

DON JACOT—Realist paintings of urban scenes; through 9/28. Meisel, 141 Prince St. (677-1340).

DIANA JOHNSON—Figurative sculptures in bronze and terracotta; through 10/12. Australia, 98 Greene St. (274-9835).

DAVID KAPP—Heavily-layered paintings of abstracted

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ART

traffic scenes; through 10/5. Beitzel, 102 Prince St. (219-2863).

NIKI KETCHMAN—New sculpture and paintings; through 9/28. Humphrey, 594 Broadway (226-5360).

HARRY KRAMER—Recent abstract paintings with all-over patterns; through 10/26. Cowles, 420 W. Broadway (925-3500).

JONATHAN LASKER—New abstract paintings; 9/28-11/2. Sperone Westwater, 142 Greene St. (431-3685).

ANNE LLOYD—New abstract paintings and works on paper; through 9/28. Perlow, 560 Broadway (941-1220).

JODY MANASEVIT—Conceptual abstract paintings on paving stones arranged on shelves; through 9/28. Condeso/Lawler, 76 Greene St. (219-1283).

JUDY MANNARINO—Watercolors that are layered with cage-like structures, veils of color, and quirky lines; through 10/26. Penine Hart, 152 Wooster St. (982-1164).

ARNOLD MESCHES—New paintings and collages that juxtapose images of events and phenomena from different periods of time; through 10/12. Donahue, 560 Broadway (226-1111).

TOBIAS MOSTEL/ZERO MOSTEL—Ceramic pots with erotic themes and paintings/Expressionistic paintings. Through 10/5. Bustamante, 560 Broadway (226-2108).

CYRILLA MOZENTER—Large floor sculptures inspired by the artist's encounters with the cycles of growth and decay as forces of nature in the urban and rural locations she grew up in; through 10/12. Jamison Thomas, 588 Broadway (925-1055).

JIM NUTT—Nine recent portraits that are confrontational and ambiguous; through 10/16. Kind, 136 Greene St. (925-1200).

DAN PETERMAN—Works that are influenced by his involvement with the recycling industry in Chicago, including the re-designing of automobile tires, bottle crates, and assorted utensils; through 9/28. Alexander, 270 Lafayette St. (941-9094).

DENNIS PINETTE—Industrial landscapes painted from both memory and vision; through 10/21. Rosenberg, 115 Wooster St. (431-4838).

DON POLLACK—Recent paintings of landscape scenes that are a cross between the imaginary and the real; through 9/26. Cutler, 164 Mercer St. (219-1577).

LARRY POTTER—Lyrical abstract paintings by this black artist who moved from New York to Paris in the mid-1950s; through 10/1. Kelly, 591 Broadway (226-1660).

ERWIN PFRANG—Drawings inspired by James Joyce's *Ulysses*; through 10/5. Nolan, 560 Broadway (925-6190).

MARK ROBBINS/IRWIN—A construction titled "Framing American Cities" that abstracts elements from the urban landscape to represent New York City, Columbus, Ohio, and San Francisco/Thickly-painted and heavily-framed oil paintings hung salon-style with imagery borrowed from totalitarian and modernist iconography, by a collaborative group of five painters from Yugoslavia; 9/9-10/20. The Clocktower Gallery, 108 Leonard St. (233-1096).

ALEXIS ROCKMAN—A photo project that depicts various genetic deformities and human cadavers; 9/20-10/26. Lec, 588 Broadway (966-2676).

ADAM ROLSTON/JIM LONG—An installation that transforms the gallery into a warehouse of cardboard condom boxes made by the artist/Black-and-white photographic studies of male couples. Through 10/5. Wessel O'Connor, 580 Broadway (219-9524).

DORRY SACK—"Hearts" made of satin-covered foam embroidered with text, and cut-out foam rubber letters put together to form slogans; through 10/19. Bitter-Larkin, 597 Broadway (219-0150).

JULIAO SARMENTO—Recent large- and small-scale paintings with thickly painted white backgrounds on which the artist has drawn with a pencil; through 10/12. Louver, 130 Prince St. (925-9205).

BUKY SCHWARTZ—Installations that incorporate video monitors and photographs; 9/19-10/27. Rempire, 121 Greene St. (979-1111).

SARAH SEAGER—Recent paintings and sculpture; through 10/12. Lühring Augustine, 130 Prince St. (219-9600).

JON SERL—Representational and abstract paintings from 1950 to the present by a 97-year-old self-taught artist;

9/19-10/19. Cavin-Morris, 560 Broadway (226-3768).

HAROLD SHAPINSKY—Abstract works on paper; through 9/28. Helander, 415 W. Broadway (966-9797).

NANCY SHAVER—New works; through 10/12. Marcus, 578 Broadway (226-3200).

JONATHAN SILVER—Monumental and pedestal-sized sculptures in plaster and bronze, plus graphite drawings; through 10/12. Munroe, 130 Prince St. (226-0040).

ALAN SONFIST—Drawings for environmental projects and sculpture; through 10/12. LediFlam, 584 Broadway (925-2806).

CHRISTINA STANKARD & ASK—Collaborative paintings in a series titled "At the Point of the Crossover"; through 9/29. Step, 66 Crosby St. (226-6516).

THE PEPPERS—Paintings, sculpture, and installations that address everyday life in the Soviet Union by Ludmila Skripkina and Oleg Petrenko, a young husband and wife team from Odessa; through 10/12. Feldman, 31 Mercer St. (226-3232).

RICHARD TORCHIA—An installation of an illuminated fishbowl in the center of the gallery around which three lenses are positioned, projecting views of tropical fish onto circular screens mounted on the gallery's walls; through 10/5. Coup De Grace, 579 Broadway (431-5799).

FRANCOISE VERGIER—Life-size sculptures of women and smaller works that address the human form; through 10/5. Lipton, 67 Prince St. (925-7140).

URSULA VON RYDINGSVARD—New wood sculptures; through 10/26. Lorence-Monk, 578 Broadway (431-3555).

PETER VOULKOS/MOUND BUILDERS—A thirty-year survey of paintings, prints, and sculpture/Stone sculptures of the American Indian tribes of the Mound Builders and Woodlands (circa 400 B.C. to 1600 A.D.); 9/20-11/2. Twining, 568 Broadway (431-1830).

KRZYSZTOR WODICZKO/OLIVER WASOW—An installation titled "Poliscar" that is a continuation of his "Homeless Vehicle Project"/New Work. Through 10/5. Baer, 476 Broome St. (431-3631).

ERWIN WURM—Conceptual sculptures that explore the fractures between everyday life and art, by an Austrian artist; through 10/12. Stux, 155 Spring St. (219-0010).

JEAN ZALESKI—Paintings and sculpture in a body of work titled "Malta and Megaliths: The Ancestor Series"; through 10/3. Z, 382 W. Broadway (334-1932).

REMY ZAUGG—Paintings that investigate the acts and concepts of painting, and a series of prints about the history of painting; through 10/9. At Alexander, 59 Wooster St. (925-4338) (paintings) and Alexander Editions, 476 Broome St. (925-2070) (prints).

Other

MICHAEL ABRAMS—Surrealistic landscape paintings; through 10/5. The Gallery, Three Zero, 30 Bond St. (505-9668).

MARIE BARRETT—Mixed-media wall hangings that explore the impact of power structures on the Irish consciousness; through 10/19. Irish Arts Center, 553 W. 51st St. (757-3318).

MEL CHIN—An installation titled "Degrees of Paradise" that serves as an introduction to a larger work-in-progress that deals with the destruction of the ozone layer; through 10/26. Storefront for Art & Architecture, 97 Kenmare St. (431-5795).

ALAN GLOVSKY/MICHAEL OTTERSEN—A collaborative installation that investigates the psychological effects of homelessness. Through 10/6. P.S. 122, 150 First Ave. (982-8605).

ROSALEE O. ISALY—Landscape paintings; through 9/29. National Arts Club, 15 Gramercy Park South (475-3424).

MARY LUM—A limited-edition book of collaged text based on a psychoanalytic text from 1924, and an installation of a "reading room"; 9/23-11/1. Intar, 420 W. 42nd St. (695-6134).

JUDY PEDERSEN—Recent paintings and drawings of symbolic images; through 10/13. Illustration, 330 E. 11th St. (979-1014).

REGINA SILVEIRA/NELSON LEIRNER—Works by these

two Brazilian artists. Through 11/2. Grey Art Gallery & Study Center, 33 Washington Place (998-6780).

ROBERT SMITHSON—A survey of works on paper from 1957-1973 and unpublished writings, by this American sculptor who died in a plane crash in 1973 at the age of 35; through 10/26. Wallach Art Gallery, Columbia University, W. 116th St. between Broadway and Amsterdam Ave. (854-7288).

CHARLES WATSON—Watercolors and drawings of well-known sites in Italy, France, and England, from the 1880s to 1910; through 9/30. Davis & Langdale, 231 E. 60th St. (838-0333).

GROUP SHOWS

Madison Avenue and Vicinity

AMERICAS SOCIETY—680 Park Ave. (249-8950). "Faces of Eternity: Masks of the Pre-Columbian Americas"; 9/19-12/15.

AVANTI—956 Madison Ave. (628-3377). Works by Co-BrA artists, including Atlan, Doucet, Gear, Gilbert; 9/21-10/19.

CUDAHY'S—170 E. 75th St. (879-2405). Works by Basham, Day, Godbee, Mendenhall, Stefanic, Wood, others; through 10/5.

KNOEDLER—19 E. 70th St. (794-0550). Works by Graves, David, Goldberg, Heizer, Motherwell, Stella, Sultan, Walker, and other gallery artists; through 10/3.

MARBELLA—28 E. 72nd St. (288-7809). 19th and 20th-century paintings by Bierstadt, Chase, Clark, Inness, Rothbort, others; through 9/21.

MATHES—851 Madison Ave. (249-3600). Conceptual photographic works by the Bechers, Charlesworth, Grisi, Luyten, the Starn Twins; through 10/23.

RALPH—43 E. 78th St. (288-5222). Works by De Kooning, Fussmann, Nicholson, Stankiewicz, Weber; through 9/30.

SPANIERMAN—50 E. 78th St. (879-7085). "The American Still Life: From the Antebellum Era to the Roaring Twenties, 1850-1930," with works by Brown, Curran, Francis, Platt, Twachtman, others; through 9/27.

STONE—48 E. 86th St. (988-6870). Works by emerging artists; through 10/5.

YORK—21 E. 65th St. (772-9155). Works by Bistram, Dove, Lozowick, Lucioni, J. Stella; through 9/27.

57th Street Area

DRUTT—724 Fifth Ave. (974-7700). A benefit exhibition for the Archie Bray Foundation curated by Rudy Autio, with ceramic works by Babu, Gill, Harrison, Higby, Takamori, Voulkos, Zimmerman, others; through 10/26.

FINDLAY—41 E. 57th St. (486-7660). Paintings and sculpture by 19th and 20th-century American artists, including Bricher, Cassatt, Dickinson, MacMonnies, Sloane, Weir, others; through 9/30.

FITCH-FEBVREL—5 E. 57th St. (688-8522). 19th- and 20th-century works on paper by Braque, Pascin, Robbe, Yake, others; through 10/26.

FRENCH—24 W. 57th St. (308-6440). "Expedition," with paintings of the Rocky Mountains by Atkinson, Dunlap, Gregor, Mulford, Scott, Sullivan, Winn; through 10/5.

HAIME—41 E. 57th St. (888-3550). Paintings and sculpture by Kadishman, Larraz, Mutal, Reice, Sutil, Van Alstine, Vari, others; through 10/12.

I.B.M. GALLERY OF SCIENCE AND ART—590 Madison Ave. (745-3500). Tue.-Sat. 11-6. Free. "Corot to Monet: The Rise of Landscape Painting in France"; through 9/28.

JOSEPH—745 Fifth Ave. (751-5500). Furniture by Bonner, Carpenter, Castle, Dunnigan, Hurwitz, Paley, Wahl, others; through 9/21.

KENNEDY—40 W. 57th St. (541-9600). 20th-century American prints and watercolors by Albright, Burchfield, Colman, Dove, Marsh, Nadelman, others; through 9/30.

LELONG—20 W. 57th St. (315-0470). "Painting," with works by Berthot, Chase, Janowich, Mitchell, Resnick, Row, Walker; through 9/28.

ST. ETIENNE—24 W. 57th St. (245-6734). Expressionist

paintings, drawings, and prints by Beckmann, Dix, Grosz, Kirchner, Nolde, Schiele, others; through 11/9.

TATISTCHEFF—50 W. 57th St. (664-0907). Paintings by Aponovich, Bellows, Brady, Currier, Geiger, Ingle, Perry, Reddick; through 9/26.

TILTON—24 W. 57th St. (247-7480). "Walk On—Six Scottish Artists," with works by Forbes, Gordon, Henderson, Hood, Richardson, Todd; through 9/28.

URBAN CENTER—457 Madison Ave. (935-3960). "Rene Dubos Bioshelter Competition"; "Recent Works by Rodolfo Machado and Jorge Silveti"; through 10/19.

WASHBURN—41 E. 57th St. (753-0546). "Past/Present," with paintings, sculpture, drawings, and photographs by Bladen, Bluhm, Hartley, Jensen, Mason, O'Keeffe, Scarlett, others; through 9/30.

ZABRISKIE—724 Fifth Ave. (307-7430). "Surrealism and the Book," including books and related drawings, paintings, watercolors, vintage photographs, and sculpture by Bellmer, Breton, Eluard, Ernst, Man Ray, Masson, others; through 10/26.

SoHo and TriBeCa

ALAN—270 Lafayette St. (226-5145). "Dissimilar Identity," with works by 15 Latin American artists who live in New York; through 10/5.

ART IN GENERAL—79 Walker St. (219-0473). "Natural Order," with painting and sculpture by Church, Ford, Haley, Lackey, Ortiz, others; "Shadows on the Landscape: Four Painters," with works by Arat, Chevins, Cross, Jayes; 9/21-11/2.

COOPER—155 Wooster St. (674-0766). Works by Baldessari, Gober, Leonard, Levine; through 10/9.

DAVIDSON—415 W. Broadway (925-5300). Paintings by Freckelton, Hollowell, Prentice, Rosas, others; through 10/12.

DRAWING CENTER—35 Wooster St. (219-2166). "Selections/Fall '91," with drawings by Blanchon, Buck, Castillo, Libermann, Williams; 9/19-10/26.

GIMPEL-WEITZENHOFFER—415 W. Broadway (925-6090). Works by Bean, Courtright, Jenkins, Jessup, Johnson, Kohlmeyer, Mahosky, Talbot; through 9/28.

GOOD—532 Broadway (941-8066). Paintings by Haynes, Humphries, Hyde, Ostendarp, Row, Usle; through 9/21.

HEARN—39 Wooster St. (941-7055). Works by Bell, Poons, Prince; through 10/5.

KATZEN—475 Broome St. (966-4469). Vases and paintings of vases, by Baynard, Coyer, Davies, Lederman, Rowland, Winn, others; through 10/5.

KASMIN—580 Broadway (219-3219). Works by Davenport, Ellis, Nares; through 10/12.

LIGUORI—93 Grand St. (334-0190). "Ad Reinhardt: The Ecstasy of Denial," with works by Beckman, Charlton, Eckhart, Estenger, Kuwayama, Ryman, Sander, Uglov; through 10/12.

METRO PICTURES—150 Greene St. (925-8335). "Thrifty Store Paintings," organized by Jim Shaw; through 10/12.

PERRY—472 Broome St. (941-0303). "Urban Icons," with paintings, drawings, and photographs by Behnke, Caranicas, Dennis, Devine, Katz, Meyerowitz, Neel, Rauschenberg, Wilson, others; through 10/12.

POSTMASTERS—80 Greene St. (941-5711). Recent sculpture by Goode and Pearlstein, installation by Madel; through 10/12.

PRETTO—103 Sullivan St. (431-3041). Works by Andre, Obering, Ohlson; through 9/26.

PROTETCH—560 Broadway (966-5454). "Green," with works by Armajani, Burle-Marx, Graves, Solomon, Sonfist, Wines, Zimmerman, others; through 9/29.

ROSEN—130 Prince St. (941-0203). Works by Bacher, Forg, Gonzalez-Torres, Koons, Mitchell, Pistoletto, Richter, Webster, others; through 10/5.

SHAFRAZI—130 Prince St. (274-9300). Works by Badiola, Carrino, Etkin, Pellegrin; through 10/19.

SHAPOLSKY—99 Spring St. (334-9755). Prints from the collection of Bob Blackburn, by Antonakos, Barnett, Blaine, Gianakos, Hartigan, Pozzi, Stuart, others; "Peter Agostini and Friends," with works by Agostini, De Kooning, Marca-Relli, Kline, Pavia; through 10/26.

SNYDER—588 Broadway (941-6860). Modernist paintings by Avery, Browne, Diller, Drewes, Gallatin, Jonson, others; through 10/16. Snyder, 588 Broadway (941-6860).

STARK—594 Broadway (925-4484). Paintings by Graham, Hafif, Levine, Roeth, Rosenthal; through 9/29.

VAN ECK—420 W. Broadway (219-0717). Sculpture by Kezur, Pearlstein, Rath; through 10/12.

WEBER—142 Greene St. (966-6115). A 20th-anniversary exhibition with works by gallery artists and others; through 9/28.

WINGATE—578 Broadway (966-5777). Works by Bickerton, Bijl, Brokish, Fosdick, Knoebel, Staehle, Uglov; through 10/5.

Other

AUSTRIAN CULTURAL INSTITUTE—11 E. 52nd St. (759-5165). Works by twelve artists from Gugging, the State Institution for Psychiatry in Austria; through 10/31.

ELSTON FINE ARTS—214 E. 9th St. (254-0391). "Recognizing Ourselves," with works by Abzug, Grobman, Isaac-Rose, Kapfer, Grobman, Herrmann, McDams, Schair, Whitman; through 10/19.

PROSPECT PARK—Brooklyn (718-287-3559), near the Boathouse. "Step Four: The Sculpture Walk in Prospect Park," with sculpture by Granet, Herman, Rabonowitz, Ressler, Watkins, Wilson; through 10/27.

WHITE COLUMNS—154 Christopher St. (924-4212), Wed.-Sat. 12-6. Works by Aljean, Carter, Tulcensky, Kahn, Duyck, Ligon, Tompkins, others; through 10/6.

PHOTOGRAPHY

ALICE AUSTEN HOUSE—2 Hylan Blvd., Staten Island (718-816-4506). Thu.-Sun. 12-5. \$2 contribution. "The Lark Life"—photographs taken by Austen from her front lawn in the late 19th and early 20th centuries that document Victorian social life; through 12/30.

DIANNE BELL—Photographs that document Africa's vanishing wildlife; 9/21-10/12. Castelli, 420 W. Broadway (431-5160).

BLUM HELMAN—20 W. 57th St. (245-2888). Photographs by Mapplethorpe, Sherman, Serrano, Wegman; through 9/28.

HENRI CARTIER-BRESSON—Black-and-white photographs taken on his visits to America from 1946 to 1974; 9/19-10/19. Danziger, 415 W. Broadway (226-0056).

WILLIAM CULLUM/WINSTON C. ROBINSON—Constructed photographs that comment on "high" and "low" culture/Photographs of images appropriated from television. Through 9/28. Theodore, 580 Broadway (274-8260).

LYNN DAVIS—Photographs of the pyramids, monuments, and colossi of Egypt; through 10/12. Hirsch & Adler Modern, 851 Madison Ave. (744-6700).

PATRICK FAIGENBAUM—Photographs from his recent series of Neapolitan portraits which portray family members in an ambiguous and often disquieting dialogue with the past, as conjured and contained in the objects and interiors of their residences; through 10/12. Gladstone, 99 Greene St. (431-3334).

SANDI FELLMAN—Large-scale Polaroids and cibachromes that explore the fragility of our ecology; through 10/12. Baum, 588 Broadway (219-9854).

JIM GOLDSMITH—Large multi-exposure color prints accompanied by collage drawings; through 10/19. Rice, 325 W. 11th St. (366-6660).

DAVID GRAHAM/E. J. BELLOCCO—Large-scale color photographs that celebrate the oddities of the American landscape/Portraits of the prostitutes of Storyville, New Orleans's red light district. Through 10/5. Miller, 138 Spring St. (226-1220).

HORST—Photographs of Katharine Hepburn, Jessica Tandy, Bette Davis, Noel Coward, Cole Porter, Kathleen Turner, and other celebrities; through 9/29. Henri Bendel, 712 Fifth Ave. (247-1100), Mon., Tue., Wed., Fri., Sat. 10-6, Thur. 10-8, Sun. 12-6.

I.C.P.—1130 Fifth Ave. (860-1777). Tue. 12-8 (5-8 free of charge), Wed.-Fri. 12-5, Sat.-Sun. 11-6. \$3; students \$1.50; seniors \$1. Through 12/1. "Annie Liebo-

vitz: Photographs 1970-1990." Through 12/1: "Breaking the Cycle—Survivors of Child Abuse: Photographs by Pamela Fong."

I.C.P. MIDTOWN—1133 Ave. of the Americas (768-4680), Tue. and Wed. 11-6, Thu. 11-8, Fri.—Sun. 11-6. \$3; students \$1.50; seniors \$1. Through 11/17: "Out of the Shadows: Photographs by Edward Serotta." Through 11/17: "Mary Ellen Mark: 25 Years." Through 11/17: "Children of War, Children of Peace: Photographs by Robert Capa."

DAVID LEVINTHAL—Photographs of dolls in staged settings, printed on sparkly fabric; through 10/5. Borden, 560 Broadway (431-0166).

CYNTHIA MACADAMS/MARILYN BRIDGES—Ground level photographs of Mayan ruins/Aerial photographs of Mayan ruins. Through 10/12. Bridgewater/Lustberg, 529 Broadway (941-6355).

MARY ELLEN MARK—Photographs of circuses in India taken over the past two years; 9/19-10/19. Castelli Graphics, 578 Broadway (941-9855).

MET LIFE—24 E. 24th St. (578-2723), Mon.—Sat. "Reveries and Wanderings," with photographs that explore the mystery and spirit of place, by Bush, Epstein, Gall, Gotfryd, Kaplowitz, Piaseczny, Ross; through 9/28.

NIKON HOUSE—620 Fifth Ave. (586-3907), 9:30-5:30. "Sierra Club: 100 Years of Protecting Nature"; through 9/28.

PUCHONG—36a Third Ave. (982-1811). Photographs of nudes by Blake, Collar, Francis, Gustina, Mallmann, Tarsches, Taylor, Terraz; through 10/2.

SANDY SKOGLUND—An installation of a blue kitchen interior that opens onto a pink patio, both overrun with black and blue hand-sculpted squirrels, plus photographs of the installation; through 9/28. P.P.O.W., 532 Broadway (941-8642).

JOEL STERNFELD—Recent photographs of the Roman countryside, known as the "Roman Campagna" and its tombs, villas, and arches; through 10/19. Pace/MacGill, 32 E. 57th St. (759-7999).

JERRY N. UELSMAN—A retrospective of black-and-white photographs from 1960-1991; through 10/19. Witkin, 415 W. Broadway (925-5510).

ROBERT YARBER—Cibachrome photographs of nocturnal cityscapes; through 10/12. Lieberman & Saul, 155 Spring St. (431-0747).

PERFORMANCE

P.S. 122—150 First Ave. (477-5288). 9/19-22 at 9: Nina Martin and Theresa Reeves in "Small Wonders." \$10. 9/19 and 9/20 at 8: Na'Imah Hasan in "Straight from the Heart of a Nappy Headed Woman." \$10. 9/21 and 9/22 at 8: Shelly Mars in "In the Mirror." \$10.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.—Sun. 10 a.m.-5, Tue. 10 a.m.-8. \$4.50, seniors students \$2, children under 12 free. Through 1/19/92: "Frank Lloyd Wright: Preserving an Architectural Heritage."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Sun.—Thu. 10 a.m.-5:45; Fri. and Sat. 10 a.m.-8:45. Suggested contribution \$5; children \$2.50. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... Hayden Planetarium... Margaret Mead Hall of Pacific Peoples... Celestial Plaza... Hall of South American Peoples... Aurora Gem Collection. Through 9/22: "Hidden Beauty: Our Vanishing Native Fishes." Through 11/3: "The Way to Independence: Memories of a Hidatsa Indian Family."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.—Sat. 11 a.m.-6, Sun. noon-5. Closed Mon. \$2; students and seniors \$1.

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Wed.—Sun. 10 a.m.-5. Donation \$4; students \$2; seniors \$1.50. Egyptian Galleries... Period Rooms... Williamsburg Murals... Through 9/30: "In Pursuit of the Spiritual: Oceanic Art Given by Mr. and Mrs. John A. Friede and Mrs. Melville W. Hall." Through 2/28/92: "Quattrocento: Early Italian Panel Paintings."

CENTER FOR AFRICAN ART—54 E. 68th St. (861-1200). Tue.—Fri. 10 a.m.-5, Sat. 11 a.m.-5, Sun. noon-5.

\$2.50; students and seniors, \$1.50. Through 12/30: "Africa Explores: 20th-Century African Art."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.-9, Wed.—Sat. 10 a.m.-5, Sun. noon-5. \$3; seniors and students \$1.50; free Tue. after 5. Through 8/30/92: "The Cooper-Hewitt Collections: A Design Resource."

DIA CENTER FOR THE ARTS—548 W. 22nd St. (431-9232). Thu.—Sun. noon-6. Free. Installation by Dan Graham. Through 2/2: "Lawrence Weiner: Displacement." 393 W. Broadway, Wed.—Sat. noon-6. Through 6/21: Walter De Maria's "Broken Kilometer." 141 Wooster St., Wed.—Sat. noon-6. Through 6/21: Walter De Maria's "The New York Earth Room."

FRANCES TAVERN MUSEUM—54 Pearl St. at Broad St. (425-1778). Mon.—Fri. 10 a.m.-4. \$2.50, students and seniors \$1; free Thurs. Through 10/11: "Capital City: New York After the Revolution." Through 10/11: "To Inspire and Inform: Selections from the Frances Tavern Museum Collection."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.—Sat. 10 a.m.-6, Sun. 1-6. \$3, students and seniors \$1.50. Children under 10 not admitted. Fragonard's "The Progress of Love."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Closed for restoration; will re-open in spring of 1992.

JEWISH MUSEUM AT THE NEW-YORK HISTORICAL SOCIETY—170 Central Park West (399-3430). Sun., Tue., Wed., Thu. 10 a.m.-5, Fri. 10 a.m.-3. \$4.50, seniors \$3, children \$1. Through 8/18/92: "Selections from the Jewish Museum's Collection." Through 9/29: "Painting a Place in America: Jewish Artists in New York, 1900-1945."

LOWER EAST SIDE TENEMENT MUSEUM—97 Orchard St. (431-0233). Tue.—Fri. 11 a.m.-4, Sun. 10 a.m.-3. Free. Through 1/5/92: "Meddling with Peddling: The Pushcart Wars."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue.—Thu. and Sun. 9:30 a.m.-5:15, Fri. and Sat. 9:30 a.m.-9. Contribution \$6; children and seniors \$3. One of the largest museums in the world, the permanent collection includes more than two million works of art spanning 5,000 years of world culture... Through 10/13: "Masterpieces of Impressionism and Post-Impressionism: The Annenberg Collection." Through 1/12/92: "Neo-Impressionism." **The Cloisters**, Fort Tryon Park (923-3700). Tue.—Sun. 9:30 a.m.-5:15. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.—Sat. 10:30 a.m.-5, Sun. 1-5. Suggested donation \$3. Exhibition galleries closed until 10/1.

MUSEUM OF AMERICAN FOLK ART—2 Lincoln Square (595-9533). Daily 9 a.m.-9. Free. Through 9/22: "Harry Lieberman: A Journey of Remembrance."

EL MUSEO DEL BARRIO—1230 Fifth Ave., at 104th St. (831-7272). Wed.—Sun. 11 a.m.-5. Suggested admission \$2; students and seniors \$1. Through 12/1: "Con To' Los Hierros: A Retrospective of the Work of Pepón Osorio."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.-6, Thu. to 9. Closed Wed. \$7; students \$3.50; seniors \$3; Thu. 5-9 pay what you wish. Through 10/8: "Lee Friedlander: Nudes." Through 12/3: "The Graphic Designs of Herbert Matter." Through 10/29: "Projects: Guillermo Kuitca."

MUSEUM OF THE AMERICAN INDIAN—Broadway and 155th St. (283-2420). Tue.—Sat. 10 a.m.-5; Sun. 1-5, \$3; seniors and students \$2. "Art and Artifacts From North and South America, Ancient to Modern." Through 11/10: "Hand-Woven Baskets and A Raven's Tail Robe Sampler."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Wed.—Sat. 10 a.m.-5, Sun. 1-5; Tue. 10 a.m.-2 for organized school and group tours (reservations required). \$4; students and seniors \$3. Through 2/16/92: "The Artistic New York of Louis-Comfort Tiffany." Through 10/27: "The Committed Eye: Alexander Alland's Photography." Through 11/10: "A New Season: Art from Taller Boricua."

NASSAU COUNTY MUSEUM OF FINE ART—Northern Boulevard, Roslyn (516-484-9337). Tue.—Fri. 10 a.m.-4:30, Sat.—Sun. 1-5. Free. Through 11/3: "Mark Rothko: The Spirit of Myth." Through 11/3: "American Narrative Painting and Sculpture: The

1980s."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon-8, Wed.—Sun. noon-5. (Free Tue. 5-8). \$2.50, seniors and students \$2. Through 9/29: "Illustrating Nature: The Art of Botany." 9/19-11/3: "The Art of Babar: Drawings by Jean and Laurent de Brunhoff."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon-6, Fri.—Sat. noon-8. Closed Mon.—Tue. Suggested admission \$3.50, \$2.50 seniors and children. Through 12/29: "The Interrupted Life."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.—Sun. 10 a.m.-5. \$4.50; seniors \$3, children \$1. Through 9/23: "Markers of Change: Documents of American History." Through 11/17: "New York in Watercolor: The Landscapes of William Rickarby Miller (1818-1893)." 9/20-12/6: "On With the Show! Circus and Theater Posters from the Collection of The New-York Historical Society."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Mon.—Wed. 11 a.m.-6, Thu.—Sat. 10 a.m.-6. Through 2/15/92: "Documents of Dissent." **New York Library for the Performing Arts**, 40 Lincoln Center Plaza (870-1670), Mon. and Thu. 12-8, Wed. and Fri. 12-6, Sat. 10-6. 9/23-11/30: "Fluchtpunkt Zurich (Zurich: The Fugitive's Haven)."

NOGUCHI MUSEUM—32-37 Vernon Blvd., Long Island City, Queens, N.Y. (718-204-7088). Wed., Sat. 11 a.m.-6. \$2 contribution suggested. A collection of over 250 works by the renowned sculptor and a sculpture garden (on Saturdays, a shuttle bus departs from the Asia Society at Park Ave. and 70th St. every hour on the half hour from 11:30 to 3:30, and returns on the hour for roundtrip fare of \$5).

QUEENS MUSEUM OF ART—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.—Fri. 10 a.m.-5; Sat.—Sun. noon-5:30. Contribution suggested. Through 10/12: "Candida Alvarez: Paintings and Works on Paper." Through 11/10: "Reginald Marsh: Photographs of New York from the Permanent Collection of The Queens Museum."

ABIGAIL ADAMS SMITH MUSEUM—421 E. 61st St. (838-6878). Mon.—Fri. 10 a.m.-4 (the hours between 10 a.m. and 12 noon on weekdays are reserved for groups only), Sun. 1-5. \$3; \$2 children; \$1 seniors. Furnished rooms from the Federal Period (1790-1830).

WAVE HILL—675 W. 252 St., Bronx (549-3200). Daily 10 a.m.-5:30, Wed. till dusk, Sun. till 7. Through 10/27: "Wave Hill Pictured," with photographs by Conner, Groover, Scheer, Trager.

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1-8, Wed.—Sat. 11 a.m.-5, Sun. noon-6. \$5; seniors \$3; free Tue. 6-8. "Calder's Circus."... Through 11/10: "American Life in American Art: Selections from the Permanent Collection, 1900-1950." Through 1/5/92: "American Life in American Art: Selections from the Permanent Collection, 1950-1990." Through 9/29: "Hunt Diederich." Through 10/20: "John Baldessari." **Whitney Museum at Philip Morris**, 42nd St. at Park Ave. (878-2550). Mon.—Sat. 11 a.m.-6, Thu. to 7:30 (Sculpture Court is open Mon.—Sat. 7:30 a.m.-9:30; Sun. and holidays 11 a.m.-7). Free. Through 12/30/91: "Painted Forms: Recent Metal Sculpture." **Whitney Museum at Equitable Center**, 787 Seventh Ave., at 51st St. (554-1113). Mon.—Fri. 11 a.m.-6, Thu. to 7:30, Sat. 12-5. Free. Through 12/28: "Immaterial Objects." **Whitney Museum Downtown at Federal Reserve Plaza**, 33 Maiden Lane at Nassau St. (943-5655). Mon.—Fri. 11 a.m.-6. Free. Through 11/22: "Immaterial Objects."

AUCTIONS

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). Next sale on 9/25.

DOYLE—175 E. 87th St. (427-2730). 9/19 at 10 a.m.: "Important Estate Jewelry." On view from 9/14.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 9/24 at 10 a.m. and 2: "Rugs and Carpets." On view from 9/21. 9/25 at 10:15 and 2: "American Paintings." On view from 9/21.

SWANN—104 E. 25th St. (254-4710). 9/19 at 10:30 a.m.: "Maps, Atlases, and Decorative Graphics." On view from 9/14.

MUSIC AND DANCE

COMPILED BY STEPHEN DUBNER

MUSIC AND DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (581-7907).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd-66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (875-5050); Avery Fisher Hall (875-5030); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden, Seventh Ave. at 33rd St. (465-6741).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (247-4777).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day music, dance, and occasionally opera performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon-2 and 3-7; Wed. and Sat. 11 a.m.-2 and 3-7; Sun. noon-6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, September 18

MANHATTAN CHAMBER ORCHESTRA, Richard Auldon Clark conductor. Program of new music, including a work by David Amram. Symphony Space at 8. \$10.

THE GRATEFUL DEAD—Madison Square Garden at 7:30. Sold out.

MIRTA GOMEZ, pianist. Music of Cuban composers. Lincoln Center Library at 3. Free.

JUILLIARD CONCERTS IN THE GARDEN—The Meridian Brass. Music of Bach, Arutunian, Barber, Albinoni, Lutoslawski. IBM Garden Plaza, Madison Ave. and 57th St., at 12:30. Free.

JEANNE LEE TRIO—The vocalist with bassist Lisle Atkinson, drummer Newman Baker, tap dancer Mickey Davidson. Continental Atrium, 180 Maiden Lane at Front St., at 12:15. Free.

THE JAZZMEN—Donnell Library Center, 20 W. 53rd St., at 12:30. Free.

Thursday, September 19

NEW YORK PHILHARMONIC, Leonard Slatkin conductor. Haydn's Symphony No. 60; Barber's Symphony No. 1; Walton's Symphony No. 1. Avery Fisher Hall at 8. \$10-\$50.

RANDALL ATCHESON, pianist. Music by Schumann, Bach, Chopin, Prokofiev, Scriabin, Liszt. Carnegie Hall at 8. \$25-\$35.

DIANA ROSS, pop vocalist. "Here and Now" tour. Radio City Music Hall at 8. \$30-\$40.

ELAINE COMPARONE, harpsichordist. "A Bridge to Mozart." Solo keyboard music by C.P.E. Bach; sonatas,

fantasies, rondos from "fur Kenner und Liebhaber." Weill Recital Hall at 8. \$12, \$15.

KUMI OGANO, pianist (N.Y. debut). Works by Chopin, Faure, Debussy, Takemitsu. 92nd Street Y at 8. \$10, \$12.50.

MERIDIAN ARTS ENSEMBLE—Brass quintet. Works by Bach, Peter Robles, Stephen Barber. St. Paul's Chapel, Broadway and Fulton St. (602-0747), at noon. \$2 contribution.

VALERIE QUINLAN, violinist/**POLINA VYSHKO**, pianist. Music of Bach, Mozart, Enesco, Sarasate. JASA Green Auditorium, 40 W. 68th St., at 1. Free.

STANLEY COWELL, pianist. Original music as well as jazz, stride, bebop. WFC Winter Garden, Hudson River and West St., Liberty and Vesey Sts., at 12:15. Free.

MILTON MASCIADRI, double-bassist. Lincoln Center Library at 3. Free.

BARGEMUSIC—Pianist Eduardus Halim, violinist Nai-Yuan Hu, cellist Ronald Thomas. Mozart's Piano Trio in C, K. 548; Kodaly's Duo for Violin and Cello, Op. 7; Dvorak's Piano Trio in f, Op. 65. Fulton Ferry Landing, Brooklyn (718-624-4924), at 7:30. \$15.

Friday, September 20

TOSHIKO AKIYOSHI JAZZ ORCHESTRA, with pianist/composer Lew Tabackin, guest artist trumpeter Freddie Hubbard. Music includes new and commissioned works. Carnegie Hall at 8. \$15-\$27.50.

NEW YORK PHILHARMONIC—See 9/19. Today at 2.

DIANA ROSS—See 9/19.

ROLF-PETER WILLE/LINA YEH, piano duo. Chinese folk music and works by Poulenc, Mozart, Dvorak, Liszt. Taipei Theater, 1221 Sixth Ave., Concourse Level 2 (373-1850), at 7:30. \$6.

ROSA PARK, pianist. Lincoln Center Library at 3. Free.

LAURA WARFIELD, singer/songwriter. Centerfold Coffeehouse, 263 W. 86th St. (866-4454), at 8. \$6.

Saturday, September 21

CITYKIDS SPEAK FROM CARNEGIE HALL... VOICES FROM THE FRONT LINE—Benefit concert/performance for the CityKids Foundation featuring Robert DeNiro, Herbie Hancock, Quincy Jones, Demi Moore, Carly Simon, Phoebe Snow, others. Carnegie Hall at 8. \$100-\$1,000.

NEW YORK PHILHARMONIC—See 9/19.

NANETTE INVENTOR, alto/**EUGENE VILLALUZ**, baritone. *Donna Buding—Passing Through*, a musical theater revue from the Philippines. Merkin Concert Hall at 9. \$15, \$20.

DIANA ROSS—See 9/19.

WILFREDO PASAMBO, cellist, with pianist Rena Arountounian. Works by Schumann, Brahms, Faure, Shostakovich. Weill Recital Hall at 5:30. \$25, \$30.

KYU-GON SHIN, baritone, with pianist David Holkeboer. Works by Haydn, Schubert, Mozart. Weill Recital Hall at 8:30. \$10-\$20.

KOREAN ZEN—A two-day immersion (today and Sunday) into Korean Zen, including dance, music, lectures, Zen tea and dinner. Asia Society, 725 Park Ave. (288-6400), from 3 p.m.-10 p.m. \$16 for half-day; \$30 for one day; \$55 for both days.

SHAHRAM NAZERI ENSEMBLE—The vocalist with six-member group. Traditional Persian music and Kurdish folk songs. World Music Institute at Town Hall, at 7:30. \$20-\$35.

JESSICA SAMUELS, soprano, with chamber ensemble, Sanford Rothenberg conductor. Operatic arias and duets. CAMI Hall, 165 W. 57th St., at 7:30. Free.

GERI ALLEN, jazz pianist/composer. WFC Winter Garden, Hudson River and West St., Liberty and Vesey Sts., at 7:30. Free.

ROLF-PETER WILLE/LINA YEH—See 9/20.

KATHLEEN RILEY, pianist. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

LISA JOY SITJAR, pianist. Lincoln Center Library at 2:30. Free.

ROY JENNINGS, pianist/organist. New York Public Library Canteen Cullen Branch, 104 W. 136th St., at 2:30. Free.

Sunday, September 22

JOEY ARIES JAZZ QUARTET—Billie Holiday melodies sung by Aries. Benefit for the Lesbian and Gay Community Center. Weill Recital Hall at 8:30. \$75.

MANHATTAN STRING QUARTET—Beethoven's String Quartet No. 11; Shostakovich's Quartet No. 12; Bacewicz's Quartet No. 4. Concert to be simulcast over WQXR-FM, 96.3. Kosciuszko Foundation House, 15 E. 65th St. (772-4448), at 2:45. \$12.

TEN MUSICAL DEBUTANTES—Students, ages 10-21, currently studying violin or piano at colleges, middle schools, and high schools. Music by C.P.E. Bach, Bloch, Bruch, Lalo, Martinu, Rakhmaninov, others. Weill Recital Hall at 2. \$15.

KOREAN ZEN—See 9/21.

SHAHRAM NAZERI ENSEMBLE—See 9/21.

JAZZ AT ST. PETER'S—At 5: Jazz vespers with the Dick Smolens Duo. At 7: Vocalist Val Hawk. St. Peter's Church, Lexington Ave. and 54th St. (935-2200). Donation.

CON BRIO ENSEMBLE—Violinist Anton Miller, cellist Lawrence Zoernig, pianist Diana Mittler. Mittler's Trio in G, Op. 3; Turina's Trio in e, Op. 35; Mendelssohn's Trio in d, Op. 49. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

SEUFFERT BAND, George Seuffert conductor. All-Italian program, including excerpts from Verdi's *Aida*. Music Grove of Forest Park, Glendale, Queens (718-428-1973), at 3. Free. Rain site: Monsignor Mulz Auditorium, Jamaica Ave. and 88th St., Woodhaven.

BARGEMUSIC—See 9/19. Today at 4. \$18.

IMATRA BIG BAND—Twenty-eight-piece ensemble from Finland, Hannu Sopanen director; featuring the Walsh Sisters. Lehman Center, Bedford Park Blvd. West and Goulden Ave., Bronx (960-8247), at 3. Free.

STEVE KEY, singer/songwriter. Original songs and contemporary folk. Also, David Goldfinger. Uptown Coffeehouse, Society for Ethical Culture, 4450 Fieldston Rd., Bronx (796-8119), at 7. \$6.

Monday, September 23

TRIBUTE TO JACK KLEINSINGER—Concert celebrating the producer of the long-running "Highlights in Jazz" series. Among the many jazz musicians to perform are Milt Hinton, Jon Faddis, Jimmy Heath, Billy Taylor, and Al Grey. St. Peter's Lutheran Church, Lexington Ave. and 54th St. (935-2200), at 7. \$5 donation.

FOUR NATIONS ENSEMBLE—Original-instrument trio. Music of Schober, Rameau. St. Paul's Chapel, Broadway and Fulton St. (602-0747), at noon. \$2.

GEORGE MARGE, flutist/**BARBARA BLEGEN**, pianist/**DAVID CAREY**, percussionist/**PAMELA GREITZER**, cel-

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MUSIC & DANCE

list. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

FACULTY RECITAL—Queens College's Aaron Copland School of Music faculty members: Trumpeters Howard Brofsky and Donald Byrd, saxophonist Jimmy Heath. With guest artists. Recital Hall, Queens College, Flushing, at 12:30. Free.

Tuesday, September 24

SAITO KINEN ORCHESTRA (U.S. debut), Seiji Ozawa conductor. Gala opening of Carnegie's second century features an orchestra composed of alumni of Hideo Saito's Toho Gakuen School of Music, which Ozawa also attended. Mozart's *Divertimento* in D, K. 136; Bartok's *Violin Concerto No. 1*, with soloist Isaac Stern; Brahms's *Symphony No. 2* in D, Op. 73. Carnegie Hall at 7:30. \$15-\$45. Call 903-9650 for tickets that include preferred seating and cocktail buffet (\$350).

NEW YORK PHILHARMONIC—See 9/19.

HARPSICHORD ARTS AND ARTISTS—Discussion and demonstration with harpsichordists Andrew Appel, James Richman; harpsichord builders Willard Martin, John Koster. Merkin Hall at 8. \$10.

LITTLE FEAT, rock group. With Keri Leigh and the Blue Devils. Beacon Theatre, Broadway and 74th St. (496-7070), at 8. \$22.50, \$27.50.

ST. GEORGE'S CHORAL SOCIETY—With cellist Ted Ackerman, pianist Angela Laba. Brahms's *Sonata* in F; Chopin's *Polonaise Brillante*; Barber's *Sonata*. St. George's Episcopal Chapel, 209 E. 16th St. (460-0940), at 8. Donation.

JANE BABITS, classical guitarist. Works by Devisee, Villa-Lobos, Sor, Albeniz, Babits. New York Public Library Sixty-Seventh Street Branch, 328 E. 67th St. (734-1717), at 6:30. Free.

ROLF-PETER WILLE/LINA YEH—See 9/20.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—9/23-4/18. Tickets: Mon.-Thur. \$19-\$125; Fri., Sat. \$20-\$125. 9/23 at 7: Silver Anniversary Gala (sold out; to be telecast live on pay-per-view TV). Staged acts from three operas, James Levine conducting. Act III of Verdi's *Rigoletto*; Studer, Pavarotti, Nucci, Svenden, Furlanetto. Act III of Verdi's *Otello*; Freni, Kelly, Domingo, Diaz. Act II of Strauss's *Die Fledermaus*; Daniels, Kilduff, von Otter, Prey, Croft, and surprise guest artists. 9/24 at 8: Mozart's *Don Giovanni*, Levine conducting; Carolyn James (debut), Forst, Ruth Ann Swenson (debut), Olsen, Furlanetto, Noble, Moll, Roberts.

New York City Opera

NEW YORK STATE THEATER—Through 11/17. Tickets: \$8-\$52. 9/17: No performance. 9/18 at 8: Loesser's *The Most Happy Fella*, Nance conducting; Walsh, Ziemba, Bonazzi, Quilico, Moses, Teeter, Rubin. 9/19 at 8: Mozart's *Le Nozze di Figaro*, Bergeson conducting; Hynes, O'Flynn, Gamberoni, Peterson, Stone. 9/20 at 8: Korngold's *Die Tote Stadt*, George Manahan (debut) conducting; Sundine, Redmon, Absalom, Byrne; revival, first performance since 1978; Frank Corsaro director, films and projections by Ronald Chase, sets by Joan Larkey, costumes by Theoni V. Aldredge, lighting by Nananne Porcher, choreography by Sharon Halley. 9/21 at 2: Mascagni's *Cavalleria Rusticana* and Leoncavallo's *Pagliacci*, Bradshaw conducting. *Cavalleria Rusticana* cast: Freni, Thomas, Reyes, Scuderi, Karel. *Pagliacci* cast: South, Barasorda, Cowan, Wroblewski. 9/21 at 8: *The Most Happy Fella*, Nance conducting; McBride, Glushak, Marsee, Fiorito, Wolfe, Brian Quinn (debut), Rubin. 9/22 at 2: Puccini's *Madama Butterfly*, Nance conducting; Eva Zsellar (debut), Marsee, Rick Moon (debut), Stone, Blanchet. 9/24: No performance.

Amato Opera

AMATO OPERA HOUSE—*The Marriage of Figaro*, by Mozart. A new production under artistic director Anthony Amato; scenic and costume design by Richard Cerullo. 319 Bowery (228-8200). \$15. 9/21 at 7:30; 9/22 at 2:30.

Other

LE TEMPLE DE LA GLOIRE—Concert Royal and the New York Baroque Dance Company in the American premiere of Rameau's 1745 opera-ballet, with libretto by Voltaire. James Richman music director, Catherine Turocy choreographer. Florence Gould Hall, French Institute/Alliance Francaise, 55 E. 59th St. (355-6160). 9/19-21 at 8; 9/22 at 3. \$25.

DANCE

Moiseyev Dance Company

RADIO CITY MUSIC HALL—9/24-10/13. Tickets: \$20-\$35. Troupe of 150 dancers and musicians. Program includes old favorites, revivals, and the American premieres of *Masks*, *Greek Suite*, and *Tatarotchka*. 9/24 at 7:30; then Tue.-Fri. at 8; Sat. at 2 and 8; Sun. at 3.

American Indian Dance Theatre

JOYCE THEATER—9/17-10/6. Tickets: \$27. Twenty-five dancers and musicians from fifteen tribes, including the Sioux, Assiniboine, Zuni, Apache, Cherokee, and Cree. Repertory and new dances, including *Northwest Suite*, *Zuni Butterfly Dance*, and *Bear Dance*. Each performance opens with a celebration of the tribal elders and includes "Homage to the Drum." Tue.-Fri. at 8; Sat. at 2 and 8; Sun. at 2 and 7:30.

Pilar Rioja

GRAMERCY ARTS THEATER—Through 9/29. Tickets: \$18, \$25. Four new works as part of Rioja's program of classical Spanish and flamenco dance. Two of the new pieces—*Danzas* and *Danza Nueva*—are set to the music of Granados and Joaquín Turina, and are based on *Escuela Bolero*, a form of classical Spanish dance. The two other new pieces are the flamenco-based *Solea* and *Tener L'Esperanza*, a blend of contemporary modern dance and flamenco. Traditional folk works include *Café de Chinitas*, *El Vito*, and *Sevillanas del Siglo XVII*. 9/17-21, 9/24-27 at 8; 9/22, 9/28 at 3; 9/29 at 7. Repertorio Espanol, 138 E. 27th St. (889-2850). Pre-concert lectures with each performance.

Other

BALLET, INC.—Premiere season of a new company, "incorporating tradition and departure" in its classical and modern repertory. Works by Violette Verdy, Patrick Corbin, Charles Anderson, David Anderson. BMCC Triplex Theater, 199 Chambers St. (618-1980). 9/19-20 at 8; 9/21 at 2 and 8; 9/22 at 7. \$20.

COMPANY APPELS—"Personal Names," a program of duets by Jonathon Appels, to music by Arvo Part. Washington Square Church, 135 W. 4th St. (307-0287). 9/20-21 at 8. \$10.

FOOD FOR THOUGHT—Dance Project's annual benefit for "area foodshelves"; three different programs by twelve choreographers. St. Mark's Church, Second Ave. and 10th St. (529-2318). 9/20-22 at 8:30. \$5 with two cans of food, or \$10.

MICKY DAVIDSON, tap dancer, with the Jeanne Lee Trio. Continental Atrium, 180 Maiden Lane at Front St. 9/18 at 12:15. Free.

NINA MARTIN/PERFORMANCE—*Small Wonders*, a new work by Martin, with composer Michael Daugherty, filmmaker/video artist Tal Yarden, others. Performance Space 122, 150 First Ave. at 9th St. (477-5288). 9/19-22 at 9. \$10.

SAEKO ICHINOHE AND COMPANY—"An Introduction to Japanese Culture Through Dance." Program for both children and adults, with demonstration and performance of traditional and modern dance. Japan Society, 333 E. 47th St. 9/20 at 11 a.m. Free, but reservations required (752-3015).

LE TEMPLE DE LA GLOIRE—See "Opera," above.

TIMELESS RITUALS TO ANCIENT ICONS—Traditional Filipino *kulintang* dance and music, by Alleluia Panis and Kulintang Arts. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 9/20-21 at 8; 9/22 at 3. \$12.

ACTIVITIES FOR CHILDREN

COMPILED BY EILEEN CLARKE

MICHAEL TAUBENSLAG PRODUCTIONS—The Hilarious Funzappoppin Magic Show. 9/22 at 1:30. Jan Hus Playhouse, 351 E. 74th St. (772-9180). \$5; reserve.

BOOKS OF WONDER—Storytelling Sunday. For ages 3 and up. 9/22 at 11:30 a.m. Corner of Hudson and Barrow Sts. (645-8006). Also at 132 Seventh Ave. at 18th St. at 11:30 a.m. (989-3270). Free.

LITTLE PEOPLE'S THEATRE COMPANY—Director Robert Stark presents *Cinderella*, Sat. and Sun. at 1:30, and *Goldilocks & the Three Bears*, Sat. and Sun. at 3; for ages 2-10; through 11/24. The Courtyard Playhouse, 39 Grove St. (765-9540). \$6; reserve.

KING THEO—A play featuring a king who has many riches, but wants desperately just to laugh; he hires several court jesters to try to make him do so. Sat. and Sun. at 1. Wings Theatre in the Archive, lower level. 154 Christopher St. (627-2961). \$5.

NEW YORK PUBLIC LIBRARY—Free programs. **Shadow Puppet Workshop.** Presented by Sarah Germain; for ages 6-12. 9/19 at 4. Chatham Square Branch, 33 E. Broadway (964-6598). Reserve. **Songs Say So Much.** Sing along with Jeff Sorg; for ages 4-8. 9/20 at 3:30. 67th St. Branch, 328 E. 67th St. (734-1717). **Cooki & Anansi.** Black folklore with poetry and audience participation; for ages 6-12. 9/20 at 4. Countee Cullen Branch, 104 W. 136th St. (281-0700). **Sing-Along With Phoebe.** A family program. 9/21 at 2:30. Library for the Performing Arts, Heckscher Oval, 40 Lincoln Center Plaza (869-8089). **Storytime.** With Getchie Argetsinger; for ages 7-12. 9/24 at 3:30. Fort Washington Branch, 535 W. 179th St. (927-3533). **Animal Show.** Meet Theo Powell and his friends: a guinea pig, toad, rabbit, chameleon, monitor lizard, grass snake, python, and domesticated rat; for ages 6 and up. 9/23 at 4. Mott Haven Branch, 321 E. 140th St., Bronx (665-4878).

WISEACRE FARM—Life on the farm turns wild and zany when the audience participates and Ralph DiFiore directs; for ages 4-10. Sat. and Sun. at 1. 13th Street Theater, 50 W. 13th St. (675-6677). \$4.

PIPS COMEDY CLUB—Comedy, magic, ventriloquism, and lots of audience participation; for ages 3-12. Sun. at 1:30 and 3:30. 2005 Emmons Ave., Sheephead Bay, Brooklyn (718-646-9433). \$6.50; reserve.

THE PUPPETWORKS, INC.—*Hansel and Gretel.* Folk songs from Engelbert Humperdinck are interwoven through this tale with Rosina Sweettooth, the silly gingerbread witch; for ages 3 and up. Sat. and Sun. at 12:30. Also, Sun. at 3; through 12/15. The Puppetworks Theatre, 338 Sixth Avenue at 4th St., Park Slope, Brooklyn (718-965-6058). \$4; adults \$5; reserve.

PRIESTO—Watch Father Jeczewicz make a 16-pound duck disappear, escape from a padlocked trunk, and levitate a volunteer in this magic show. Ventriloquist team Kenny Warren and Leroy Cool make a special appearance; for ages 4 and up. 9/20 at 8. St. Leo School Auditorium, 104th St. and 49th Ave., Corona, Queens (718-592-7569). \$7.

VICTORY PARK—With a 45-foot-high slide, mini-roller coaster, Tilt-A-Whirl, bumper boats, and tamer rides for the tender ages, it's a small slice of Coney Island on the Hudson River. Sun.-Thurs. from 11 a.m.-11; Fri. and Sat. from 11 a.m.-1 a.m.; through October. Pier 84, 44th St. and Hudson River (239-0796). \$2; adults \$4; ride tickets 2 for \$1.

CENTRAL PARK PROGRAMS—Family Field Day. Take a picnic lunch and enjoy relay races, volleyball, handball, basketball, and more. They'll provide drinks and snacks. Register in advance at the North Meadow Center or call 348-4867. 9/21 at 11 a.m. Enter at 97th St. for North Meadow. **The Dairy: Weaving Wonders.** Listen to a magical story about weaving

and try your hand at it with yarns and natural materials; for ages 5-11. 9/21 at 1:30. 65th St., mid-park (794-6564). Free; reserve. **Storytelling.** Diane Wolkstein will tell Hans Christian Andersen's *Ugly Duckling*, followed by a special celebration of the famous tale and a skip rope contest; take a jump rope along—the one who can skip the longest wins. Also, guitarist Shirley Keller will accompany Ms. Wolkstein as she skips rope and tells the tale of Eleanor Farjeon's *Elsie Piddock*. 9/21 at 11 a.m.; program runs through 9/28. Hans Christian Andersen statue, facing the Model Boat Pond, E. 72nd St. entrance of Central Park (800-834-3832). Free.

THE MUSEUM OF TELEVISION AND RADIO—Re-creating Radio. A workshop where children read scripts and operate sound effects to learn about classic mystery, adventure, and science fiction radio programs; for ages 8-13. Saturdays from 10 a.m.-11:30 a.m. 9/21: **Adventure**. \$5; advance tickets recommended. (621-6600). **Television adaptations of classic children's books; for ages 7-12. Weekend Screenings: Cindy Eller: A Modern Fairy Tale.** 9/21, 22 at 1; museum admission. 25 W. 52nd St. (621-6600). Hours: Tue.-Sun. noon-6; Thurs. until 8. \$3; adults \$5.

SOUTH STREET SEAPORT MUSEUM—Ship Mobiles. Design a small fleet to hang as a mobile; for ages 6-12. 9/22 at 2. (669-9416). Reserve. Exhibit: **Something Fishy—**An underwater environment of painted murals, sculpted rocks, reefs, and fish. Follow the path that fish take from the sea to our dinner plates. Children's Center, 165 John St.; tickets at Visitors' Center on Fulton St. or the Pier 16 Ticketbooth (669-9400). Hours: Daily 10 a.m.-5. \$3; adults \$6.

CHILDREN'S MUSEUM OF MANHATTAN—Fossil Tips. Learn how to find fossils in everyday life and listen to expert Niles Eldredge of the American Museum of Natural History explain what they tell us about life millions of years ago; for ages 6 and up. 9/21 at 1 and 3. Additional \$1 for workshop. **Radio Drama.** Take part in a radio show as a sound effects maker, actor, or audio technician. The drama will be tele-conferenced to a group of children in Sterling Heights, Michigan. In between shows, children will ask exchange comments about life in the city and the suburbs; for ages 8 and up. 9/21 from 1-4. Pre-registration required: call 721-1223 and ask for Regina or Jackie. Orientation for the show is on 9/19 from 5:30-7:30. Exhibits: **Discover Dinosaurs—**Children can uncover dinosaur fossils from a dig table, see a 34-foot robotic Apatosaurus model that moves and makes sounds, and put together 4-foot dinosaurs with skeleton puzzles. **Adventures of Little Toot—**Illustrations from the Little Toot series. **Children's Art From Armenia—**Portraits, landscapes, still lifes. Learn how to make self-portraits and landscape rubbings. **Early Childhood Center and Pattern Making Workshop—**for toddlers and pre-schoolers. Tisch Building, 212 W. 83rd St. bet. Broadway and Amsterdam Ave. (721-1234). Hours: Sat. and Sun. 10 a.m.-5; Mon.-Fri. 1-5; closed Tues.; Thurs. after 3 free to public-school students with identification; \$4.5.

CHILDREN'S MUSEUM OF THE ARTS—(Closed until 10/1, when it moves around the corner to 75 Prince St. bet. Broadway and Crosby St.) Featuring an international children's art gallery, Egyptian Temple environment, reading corner, colored movement ball area, pre-school climbing structure, and art studio. Designed for children ages 2-12 and their parents. (941-9198). Hours: Mon.-Fri. 10 a.m.-6; Sat. and Sun. 11 a.m.-5. \$3; under two and over 65, free.

MUSEUM OF THE CITY OF NEW YORK—Family Treasures: Toys and Their Tales. An ongoing exhibit featuring handmade paper dolls, toys from the city's youth, accompanied by photographs and memorabilia of their young owners. Toy Gallery, third floor,

Fifth Ave. at 103rd St. (534-1672). Hours: Wed.-Sat. 10 a.m.-5; Sun. 1-5. Closed Mon.; \$3; adults \$4.

AMERICAN MUSEUM OF NATURAL HISTORY—Naturemax Theater, with its four-story-high movie screen, is featuring two films, recommended for ages 5 and up: **Beavers**, which explores the life and habits of nature's great architects, and **Grand Canyon**, a topsy-turvy ride down the Colorado River that captures the scale and vistas of this natural phenomenon. "Beavers" is shown daily at 10:30 a.m., 11:30 a.m., 1:30, 3:30, and 4:30. "Grand Canyon" is shown daily at 12:30 and 2:30. A double feature is shown on Fri. and Sat. at 6 and 7:30. Central Park West at 79th St. (769-5650). \$2.50; adults \$5; double feature \$3.50; adults \$7.

INTREPID SEA-AIR-SPACE MUSEUM—The Intrepid, USS Growler, destroyer USS Edson, and the fastest plane in the world provide a unique platform for the study of technology and world events. Children can imagine themselves as pilots when they climb into a cockpit-orientation trainer or board one of the first 707 jetliners, an El Al nose and cockpit section on display in Technologies Hall. 46th St. and Twelfth Ave. (245-2533). \$4; adults \$7. Hours: Wed.-Sun. 10 a.m.-5.

AMERICAN CRAFT MUSEUM—Paper Windows. Use translucent tissue shapes to design a stained-glass window made of paper; for ages 12-15. 9/21 at 11 a.m. 40 W. 53rd St. (956-3535, education dept.). \$6; reserve.

INFOQUEST CENTER—A hands-on environment with holograms, satellites, fiber-optics, and robotics to help the curious of all ages discover how these devices and others aid us in retrieving, storing, and managing data. Meet Gor-don the talking robot, program a rock video, find out if you can recognize your own voice, and piece together your face after a video screen scrambles it. Also on display: an optical processor, which uses light instead of electricity to transmit information. AT&T, at 56th St. and Madison Ave. (605-5555; for groups, 605-5140); open 10 a.m.-6 daily except Mon. and holidays; Tue. to 9. Free.

TRANSIT MUSEUM—Test your subway skills while learning about the world's most complex mass-transportation system. Featuring more than 80 years of transit artifacts, vintage subway cars, trolley cars, and buses in the actual 1930s subway station that houses the museum. Corner of Boerum Place and Schermerhorn St., Brooklyn (718-330-3060). Hours: Tue.-Fri. 10 a.m.-4; Sat. 11 a.m.-4; \$1; adults \$2.

SNUG HARBOR CULTURAL CENTER—Sailing by the Stars. Look at the Main Hall's constellation windows and learn about the myths, then create your own constellation windows; for ages 5 and up. 9/22 at 2. Newhouse Gallery, 1000 Richmond Terrace, Staten Island (718-448-2500). \$2.

BOOKS

SOMETIMES I AM A KITE, by Kathleen A. Thompson; illustrated by Ilene Winn-Lederer. Preschool. Green Tiger Press, \$11.95.

ONE HUNDRED MONKEYS, by Daniel Solomon Cutler; illustrated by Marsha Winborn. Preschool-Grade 2. Simon & Schuster, \$13.95.

FROG MEDICINE, by Mark Teague. Kindergarten-Grade 3. Scholastic, \$13.95.

OF SWANS, SUGARPLUMS, AND SATIN SLIPPERS, by Violette Verdy; illustrated by Marcia Brown. Grades 2-6. Scholastic, \$15.95.

COMPILED BY BERNICE KANNER

VIDEOS

DREAMING OF PARADISE. Release date 9/25. Just for Kids, \$24.99.

NIGHTLIFE

DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd-23rd Sts. (242-9066). 9/18: The Songtet. 9/19: Chiaki Yoshiura. 9/20: The New Viper Jazztet. 9/21: The Key-note Jazz Quartet. 9/22: Cody Childs. 9/23: Jam session with Ron Petrides. 9/24: Howie Wyeth and the Finger Busters. **AE, CB, DC.**

BIRDLAND—2745 Broadway, at 105th St. (749-2228). Restaurant with jazz. 9/18, 19: Mark Elf Trio with Paul Brown on bass and Leroy Williams on drums. 9/20, 21: Eddie Bert Quintet featuring J.R. Monterose. 9/22: Pete Yellin Quartet. 9/23: Mike Freeman and Spellbound. 9/24: Kevin Hays Trio. Sets Sun.-Thurs. at 9 and 11, Fri.-Sat. at 9, 10:30 and midnight. **AE, CB, DC, MC, V.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 9/22: Dianne Reeves. 9/24-29: Tony Bennett with the Ralph Sharon Trio. Shows Tue.-Sun. at 9 and 11:30, Mon. at 9, 11, and 1 a.m. Every Tue.-Sat. following the last set until 4 a.m.: "After Hours with Ted Curson and Friends." **AE, MC, V.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 9/20, 21: Dr. Demento's 20th Anniversary Celebration with guests Benny Bell, Uncle Floyd, Eddie 'The Old Philosopher' Lawrence, Bobby 'Boris' Pickett, Tiny Tim, and Sheb Wooley. 9/22: De Dannan. 9/23: David Cassidy. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 9/21: Pianist John Hicks with Roy Hargrove on trumpet and Walter Booker on bass. 9/22: Santi Debriano, Danilo Perez, Mauricio Smith and Tommy Campbell. 9/23-28: Pianist Kirk Lightsey with Kevin Eubanks on guitar and Rufus Reid on bass. **AE, CB, DC, MC, V.**

CBGB—315 Bowery (982-4052). Rock club. 9/18: Sounds of Skin; Subterranean Sky. 9/19: Dr. Whisky. 9/20: Skinyard; Crawlppapy; Die Monster Die. 9/21: N.Y. Eye and Ear Control. 9/22: D-Xtreme; Nude Swirl; Mindfunk. 9/24: Michael Hill's Bluesland; Noize Boys. **No credit cards.**

CONDON'S—117 E. 15th St. (254-0960). Cozy restaurant with outdoor garden. Through 9/22: Louie Belison Quintet. 9/23: Clifford Jordan's Big Band. **AE, CB, DC, MC, V.**

DELTA 88—332 Eighth Ave., bet. 25th-26th Sts. (924-3499). 9/18: Black Rock Coalition with 'The History of Our Future' Concert Series featuring J.J. Jumpers and Blue Print. 9/19: Loup Garou. 9/20: Ellen James Society. 9/21: New Voices of Freedom. 9/22: Charlie Storey and the All Stars. 9/23: At Home at Delta 88. 9/24: Joan Osborne. **AE, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 9/20: Paddy Keenan and Pat Kilbride. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 9/22: Joe Henderson Quartet featuring Kenny Barron, Rufus Reid, and Al Foster. 9/23: Les Paul Trio. 9/24-29: Cassandra Wilson with Ron Williams, Kevin Bruce Harris and Tami Tabal. Shows Sun.-Thurs. at 8 and 10, Fri.-Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 9/18: Vladimir Shafranov. 9/19-21: Vladimir Shafranov Duo. 9/22: Dave Berkman Duo. 9/23: Hal Schaefer. 9/24: Dom Salvador Duo. **AE, MC, V.**

HORS D'OEUVRE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. Jay D'Amico at the piano from 4-7. The Judd Woldin Trio, Tue.-Sat. from 7:30-12:30 a.m., alternating with song-stylist Grenold Frazier. The Cabot/Scott Trio takes over Sun. from 4-9, and Mon. 7:30-12:30 a.m. **AE, DC, MC, V.**

J'S—2581 Broadway, bet. 97th-98th Sts., 2nd floor (666-3600). 9/18: "Mallet Madness." 9/19: Mike Renzi Quartet with Annette Sanders. 9/20: Ken Pelowski Quartet. 9/21: Carla White Quartet. 9/22: Stan Rubin's Tigertown 5 + 2. 9/23: Russ Kasoff with Linc Milliman. 9/24: Richard Rodney Bennett. **AE, CB, DC, MC, V.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz every Wed.-Sat. from 9:45. 9/18-21: Pianist Russ Kasoff with Linc Milliman on bass. 9/25-28: Pianist Jeff Keezer with Dwayne Burndt on bass. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 9/18: Big Combo Series. 9/20-21: Pere Ubu. 9/22: Joey Baron's Baron Down; Joint Venture. 9/23: Glen Velez; United Snakes. 9/24: Jazz Passengers. **AE, MC, V.**

MANNY'S CAR WASH—1558 Third Ave., bet. 87th-88th Sts. (369-2583). Chicago style blues bar. 9/18: Bill Sims and the Cold Blooded Blues Band. 9/19: Luther "Guitar Jr." Johnson. 9/20, 21: Blue in the Face. 9/22: Blues Jam with the Pops Chubby Blues Band. 9/23: Ladies night with the Black Widow Band. 9/24: Tout Le Monde featuring Tony Garnier, Kevin Harris, Michael Hill, Kevin Hupp, Cornelius Bumpus and others. Shows nightly from 9, except Sun. at 8:30. **AE.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 10/6: Mel Torme: *The World of Mel Torme with Words and Music*. Shows Tue.-Sat. at 9:30 and 11:30. Woody Allen holds forth most Mondays. Closed Sun. **AE, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: John Twoomey's Band followed by the Kit McClure All Female Band. Thurs.: David Allyn and his 17 piece Swing Band. Fri.: Lou Anderson Big Band followed by Vince Giordano and the Nighthawks Big Band. Sat.: The Bob Cantwell Band. Sun.: Sol Yaged and his All-Stars. Mon.: Howie Wyeth Ragtime Band. Tues.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

THE RITZ—254 W. 54th St. (541-8900). 9/20: The Damned. **No credit cards.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 9/18: Kilby Taylor. 9/19: Voices. 9/20: Steel Breeze; Four Sticks - A Led Zeppelin Tribute. 9/21: Black Orange; Soft Parade. 9/22: Pater May and Mayhem; Cats on a Smooth Surface. 9/23: Melissa Murray; Four Sticks. 9/24: Tramps Like Us - A Springsteen Tribute. **AE, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Jazz singer-pianist Ken Brauner plays every Tue.-Fri. from 5-9. Janice Friedman's Jazz Trio, Tue. and Wed. from 9:30-1:30 a.m. The Ken Brauner Trio play Thurs.-Fri. 9:30-1:30 a.m. Sat.-Mon. guest artists from 7-11. **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 9/18: Papa Wemba. 9/19: Reggae

Yard Party. 9/20: Mikata. 9/21: Judy Mowatt.

AE, CB, DC, MC, V.

SWEET BASIL—88 Seventh Ave. So. (242-1785). Through 9/22: Andrew Hill Sextet. 9/23: The music of Gil Evans played by the Monday Night Orchestra. 9/24-29: Don Grolnick Quintet featuring Joe Lovano, Randy Brecker, Peter Washington, and Bill Stewart. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 9/20, 21: The Stylistics. Every Sun. and Wed. "Sweetwater's Goes Latin" with dancing to different Latin orchestras from 8. **AE, DC, MC, V.**

TRUE BLUE—1286 First Ave., at 69th St. (734-2862). Chinese and American restaurant with a 50's look. 9/18: The Parker Production. 9/19: The Chance; ZU ZU's Petal; The After Midnight Rock Jam. 9/20: Cahin O' Fools. 9/21, 24: The Rockets. 9/23: 11-11; Moving Day; Blue Sea. Music nightly from 10. **AE, MC, V.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). 9/23: "Salsa Meets Jazz" featuring Grupo Niche, Jose Alberto "El Canario" and Orch. with special guest soloist Elise Wood on flute. **Club Tania Maria:** Through 9/22: Michel Petrucci. 9/24-29: Tania Maria. Shows Tue.-Sun. at 9:30 and 11:30. **Terrace:** Through 9/22: Pianist Junior Mance with Marty Rivera on bass. Every Mon.: Raphie D'Lugoff Trio, and Sat.-Sun. Singer Lodi Carr. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 9/22: Terence Blanchard Quintet featuring Sam Newsome, Bruce Barth, Rodney Whitaker and Troy Davis. 9/23: The Vanguard Jazz Orchestra. 9/24-29: Johnny Griffin Quartet featuring Michael Weiss, Dennis Irwin, and Kenny Washington. **No credit cards.**

WETLANDS—161 Hudson St. (966-5244). Environmentally-oriented music club. 9/18: EXT; Stone Free; 9th Universal Orchestra. 9/19: King Missile; Roger Manning; Azalia Snail. 9/20: HR; Funk Face. 9/21: The Authority; The Skadanks; (E) Tribe. **AE, MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music Mon.-Sat. from 8. Through 9/21: Pianist Kirk Lightsey with Cecil McBee on bass, Jerry Gonzalez. 9/23-28: Guitarist Tal Farlow with Gary Mazzaroppi on bass. **AE, MC, V.**

COUNTRY/WESTERN

TEXAS—10 E. 16th St. (255-8880). Bar/restaurant featuring "A Little Country in the City" series. 9/21: Mike Heaphy and Infinite Heart. Sets from 9-midnight. **AE, MC, V.**

COMEDY/MAGIC

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week. Featuring favorites from "The Tonight Show," "Late Night with David Letterman," and "The Arsenio Hall Show." Shows Sun.-Thurs. at 9, Fri. at 8:30 and 11, Sat. at 8, 10:15, and 12:30 a.m. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st-82nd St. (861-9386). Showcase for stand-up comics. Sun.-Thurs. the fun starts at 9, Fri.-Sat. at 9 and 11. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 9/22: Max Dolcelli, Jesse Emmett, Danny Curtis, Bob Golub, Scott Bruce, Richie Gold, Al Romero and Mike Eagan. 9/23-29: Eddie Feldman, Dave Hawthorne, Tom Whitely, Scott Bruce, Bob Golub, Danny Curtis, Al Romero, and Mike Eagan.

NIGHTLIFE

Sun.-Thu. at 8:45, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mark Cohen, Joe Mulligan, Mike King and Jerry Diner. Sun.-Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater-restaurant featuring magic and comedy. 9/18: Comedy/magicians Mark Mitton, Ray Fisher and pianist Rich Sanders. 9/19: Magicians Michael Chaut, Eric DeCamps and Margaret Steele. 9/20, 21: Comedy/magician Professor Baxter, comedians Keith Thomas and Mal Cross with pianist Rich Sanders. Shows Tue.-Thu. at 9, Fri.-Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 9/22: Walli Collins, Fran Solomita, John Joseph, and Susie Essman. 9/24-29: Joey Kola, Al Lubel, First Amendment, and Jon Manfrelotti. Sun.-Thu. at 9, Fri. at 9 and 11:30, Sat. at 8, 10 and 12:30 a.m. **AE, MC, V.**

DANCING

CAFE SOCIETY—915 Broadway at 21st St. (529-8282). Dine and dance every Mon.-Tue. from 8-midnight to Stan Bronstein and the Swing Fever Orchestra. Wed.: Jazz and blues. Thu. 9-11: "Cafe La Cage" featuring celebrity impersonators. Fri.-Sat. live D.J. at 11. **AE, DC, MC, V.**

HIDEAWAY—32 W. 37th St. (947-8940). Dining and cheek-to-cheek dancing to Mike Cossi and his music. Mon.-Thu. 7:30-midnight, Fri.-Sat. till 2 a.m. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.-Sun. from 2:30. **AE, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). 9/24-10/12, Tue.-Thu. at 9, Fri.-Sat. at 9 and 11:15: Rainie Cole returns with *Always*, Patsy Cline. **AE, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 9/18: Singer Naz Edwards; Tracy Venner and Gary Anderson. 9/19: Singer Andrea Lyman; singer Debi Tinsley. 9/20: Rubber Feet, comedy troupe, singer-songwriter Jan Findlay. 9/21: Jean Taylor; Tommy Femia and Hal Simons. 9/22: Singer Debi Tinsley; singer Gerta Grunen; singers Terri Furr, Barbara Folts and Robin Robinson. 9/23: Singer-songwriter Marcy Heisler; Bobby Pearce. 9/24: Singer Cheryl Stern; singer Ed Barrett. Shows at 8 and 10. **No credit cards.**

DUPLEX—61 Christopher St. (255-5438). Cabaret piano bar. 9/18: Singer Margret Avery; Stand-Up Comedy. 9/19: Four on the Floor, music and comedy; Tommy Koenig in *The Living Experiment*. 9/20: Singer Marieann Meringolo; singer Peppy Greene. 9/21: Singer D'Ambrose Boyd; singer Sheva; Baus & Troche, comedy duo. 9/22: Private Parts, comedy; singing duo Apple Tarts. 9/23: Celebrity Roast; *The Remarkable Ruth Fields*, musical play. 9/24: *It's My Party*, musical revue; *Stars of Tomorrow*, revue. **No credit cards.**

EIGHTY EIGHT'S—228 W. 10th St. (924-0088). 9/18: Singer-comedienne Barbara Suter; singer Phillip Officer. 9/19: Singer Baby Jane Dexter; singer Natalie Douglas. 9/20: Singer Melissa Newman; singer Charles Cermele. 9/21: Melissa Newman; singer Annie Hughes. 9/22: Singer Anne Tofflemire; singer Gary Wright. 9/23: Singer Linda Langford; singer-pianist Joel Silberman. 9/24: Singer Maureen Kelly Stewart; Jon Michael Johnson. **No credit cards.**

55 GROVE STREET—55 Grove St. (366-5438). 9/19: Singer Steve Andryszewski. 9/20: Singer Jeff Ide; singer-songwriter Dana Britten. 9/21: Singer-songwriter Leslie Nuchow; Clinton Leupp, comedy. 9/22: Singer James Mathews. **No credit cards.**

JUDYS—49 W. 44th St. (764-8930). Restaurant-cabaret. 9/18: Composer-singer-pianist Sara Lovell. 9/19: Ermit Williams and his Trio. 9/20: Brendon Fawcett with *An Evening of Sondheim*. 9/21: Dennis Holly with

pianist Michael Rice. 9/23: Stevie Holland with the Neil Wolfe Trio. 9/24: Jon Soleather with pianist Greg Paratto. **AE, CB, DC, MC, V.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (751-5111). 9/20-12/31, Tue.-Sat. from 9-1 a.m.: Singer-pianist Chris Barrett returns with a celebration of the Cole Porter era. **AE, CB, DC, MC, V.**

THE NILE—327 W. 44th St. (262-1111). Ancient Egyptian style nightclub featuring singers, bellydancers, whirling dervish, and musicians in "Harem Holiday". Shows nightly at 9:30 followed by continuous entertainment from 10:30-4 a.m. **AE, CB, DC, MC, V.**

THE RAINBOW ROOM—65th Floor, GE Building, 30 Rockefeller Plaza. (632-5000). Dine and dance to the Rainbow Room Dance Band alternating with Mauricio Smith and Friends, Wed.-Thu. 7:30-1 a.m., Fri.-Sat. to 2 a.m., Sun. 5-midnight. **Rainbow & Stars:** Elegant cabaret room with a spectacular view. Through 9/28: Singer Julie Wilson. Shows Tue.-Sat. at 9 and 11. **AE.**

STEVE McGRAW'S—158 W. 72nd St. (595-7400). Cabaret theatre supper club. *Forever Plaid*, Tue.-Fri. at 8, Sat. 7:30 and 10:30, Sun. 3 and 7:30... *The Bad and the Horrible*, teens, tramps and truckers romp through B-movie badness, every Mon. at 8 and Wed. at 10:30. **AE, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). Oak Room: 9/24-10/19: Susannah McCorkle with *Autumn in New York: A Celebration of the Great Singers and Songs of Manhattan*. Shows Tue.-Thu. at 9:30, Fri.-Sat. at 9:30 and 11:30. **Lobby:** Singer-pianist Buck Buchholz plays the music of Berlin, Porter, Kern and Gershwin every Wed.-Sat. from 5-8, Sun. 5-10. **AE, CB, DC, MC, V.**

BEEKMAN TOWER—3 Mitchell Place, at 49th St. and First Ave. (355-7300). **Top of the Tower:** Piano lounge with spectacular panoramic views of Manhattan. Singer-pianist Robert Mosci plays every Tue.-Thu. from 9-1 a.m., Fri.-Sat. from 9-2 a.m. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Cafe Carlyle:** Through 9/28, Tue.-Sat. at 9:30 and 11:30: Singer Barbara Cook with Wally Harper. **Belmans Bar:** Through 9/28: Jazz singer-pianist Ronny Whyte, Tue.-Sat. from 9:30. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). **The Drake Bar:** Singer-songwriter-pianist Jimmy Roberts plays Porter and Gershwin songs plus favorite Broadway show tunes every Tue.-Sat. from 8-midnight. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—119 W. 56th St. (245-5000). **Le Bar Montparnasse:** Jazz-pianist Buddy Montgomery and friends, Tue.-Sat. 9-1 a.m. **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **Dining Room:** Pianist Tony Monte plays every Tue.-Sat. from 6-10. **AE, CB, DC, MC, V.**

UN PLAZA—PARK HYATT—1 United Nations Plaza, at 44th St. (355-3400). **Ambassador Lounge:** Pianist Jeffrey Dawson plays Sun.-Thu. 5:30-12:30 a.m., pianist Andy Wasserman plays Fri.-Sat. 5-9 and Richard Atkins takes over from 9-1 a.m. **AE, CB, DC, MC, V.**

PIANO ROOMS

BRUNO—240 E. 58th St. (688-4190). Northern Italian art-deco restaurant with singer-pianist Danny Nyc every Tue.-Fri. from 9-1 a.m., Sat. 10-2 a.m. **AE, MC, V.**

DIVA—306 E. 81st St. (650-1928). An intimate new room in a brownstone with singer-pianist Charles De Forest every Mon.-Sat. from 8-12:30 a.m. **MC, V.**

PARADIS BARCELONA—145 E. 50th St. (754-3333). Catalan-Mediterranean restaurant with pianist Raphael Tomas every Tue.-Sat. from 6:30-11. **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave. bet. 39th-40th Sts. (687-4425). Singer-pianist Bob Shephard performs, Thu.-Sat. from 6-11. **AE, CB, DC, MC, V.**

SOLUTIONS TO LAST WEEK'S PUZZLES

C	O	N	S	P	I	R	E	C	L	O	C	H	E
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WFUV — 90.7 FM
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WNYC — 93.9 FM
WQXR — 96.3 FM;
1560 AM

Wed., Sept. 18

2:00/WNCN—**Castelnuovo-Tedesco**: Cto. for Two Guitars, Op. 201; **J. Haydn**: Sym. No. 35 in B-Flat, "In Nomine Domine."

WNYC—The Chamber Music Society of Lincoln Center. **Ravel**: Piano Trio; **Barber**: *Souvenirs*; **Mozart**: Divertimento. **WQXR—Dvorák**: "Slavonic" Dance No. 4 in F, Op. 46.

3:00/WNCN—**Debussy**: *Bergamasque*, Suite; **Mozart**: String Qt. No. 13 in d.

WQXR—**Rossini**: Qt. No. 6 in F.

4:00/WNCN—**Chopin**: "Variations on a Theme by Rossini"; **C.P.E. Bach**: Sym. in e.

WQXR—**Tchaikovsky**: *Swan Lake*, Waltz.

5:00/WNCN—**Grieg**: *March of the Dwarfs*, Lyric Suite; **Vivaldi**: Chamber Cto. in D.

WQXR—**Mozart**: Piano Cto. in G.

6:00/WNCN—**Dvorák**: *Vanda*, Op. 25; **Molter**: Cto. for Trumpet in D.

7:00/WNCN—**Copland**: *Billy the Kid*, Ballet Suite; **Schubert**: *Die Schöne Müllerin*, Intro. and Variations.

WQXR—**Mendelssohn**: Violin Cto. in e.

8:00/WNCN—**Rimsky-Korsakov**: *Tale of Tsar Saltan*, Suite; **Graun**: Cto. for Viola da Gamba in D.

WQXR—**Schumann**: Violin Cto.

9:00/WNCN—**Rachmaninoff**: Cto. for Piano No. 2 in c, Op. 18.

Thu., Sept. 19

2:00/WNCN—**Kraus**: Sinfonia in E-Flat; **Rossini**: String Sonata No. 5 in E-Flat.

WNYC—The St. Louis Symphony Orchestra. **J. Haydn**: Sym. No. 93;

Schubert: Sym. No. 9.

WQXR—**Cherubini**: *Médée*, Ov.

3:00/WNCN—**Enesco**: "Romanian" Rhapsody No. 1 in A, Op. 11; **Mozart**: Cto. for Piano No. 2 in B-Flat.

WQXR—**Salieri**: Sinfonia in B-Flat.

4:00/WNCN—**Vivaldi**: Cto. for Strings in B-Flat; **Glazunov**: "Triumphal" March, Op. 40.

WQXR—**Falla**: *La Vida Breve*, Interlude and Spanish Dance.

5:00/WNCN—**Vaughan Williams**: *Wasps*, Ov.; **Albinoni**: Cto. for Trumpet in F.

WQXR—**Berlioz**: *Les Troyens*, "Royal Hunt and Storm."

6:00/WNCN—**Frederick the Great**: Recorder Sonata in B-Flat; **Walton**: *Scapino*, Fantasy Ov.

7:00/WNCN—**Bach**: Orch. Suite No. 4 in D; **Locatelli**: Cto. No. 8 in f, "Christmas," Op. 1.

WQXR—**Beethoven**: Sym. No. 5 in c, Op. 67.

8:00/WNCN—**Hindemith**: "Symphonic Metamorphosis on Themes by Weber."

WQXR—**Mozart**: Cto. for Three Pianos and Orch. in F, "Iodron"; Sym. No. 41 in C, "Jupiter."

9:00/WNCN—**Brahms**: Sym. No. 1 in c, Op. 68.

Fri., Sept. 20

2:00/WNCN—**Weber**: Sym. No. 2 in C;

J. Haydn: String Qt. No. 6 in A, Op. 9.

WNYC—**Beethoven**: Sym. No. 7; **Dvorák**: *In Nature's Realm*.

WQXR—**Sullivan**: *The Pirates of Penzance*, Ov.

3:00/WNCN—**Brahms**: "Variations on a Theme by Haydn," Op. 56; **Holst**: *Moorside*, Suite.

WQXR—**Chopin**: Scherzo No. 1 in b, Op. 20.

4:00/WNCN—**Chopin**: Polonaise No. 6 in A-Flat, "Heroic," Op. 53; **A. Scarlatti**: Sinfonia No. 5 in d.

WQXR—**Mendelssohn**: *Hebrides*, Ov., Op. 26.

5:00/WNCN—**Vivaldi**: Cto. for Oboe in a; Cto. for Violin No. 9 in F, "La Stravaganza," Op. 4.

WQXR—**Vivaldi**: Guitar Cto. in C.

6:00/WNCN—**Tchaikovsky**: *Swan Lake*, Highlights, Op. 20; **C.P.E. Bach**: Sym. No. 3 in F.

7:00/WNCN—**Liszt**: Cto. for Piano No. 1 in E-Flat; **Handel**: Cto. for Oboe No. 2 in B-Flat.

WQXR—**Bizet**: Sym. in C.

8:00/WNCN—**Beethoven**: Violin Sonata No. 1 in D, Op. 12.

WQXR—**Tchaikovsky**: Sym. No. 3 in D, "Polish," Op. 29; **Rossini**: *The Barber of Seville*.

9:00/WNCN—**Gershwin**: Cto. in F.

WQXR—**Sibelius**: Violin Cto. in d; **Mendelssohn**: Piano Trio No. 2 in c, Op. 66.

Sat., Sept. 21

10:00 a.m./WNCN—**J. Haydn**: String Qt. in B-Flat, Op. 71;

Mozart: Piano Sonata No. 17 in D.

WQXR—**Beethoven**: Piano Sonata No. 19 in g, Op. 49.

11:00 a.m./WNCN—**Kabalevsky**: *The Comedians*; **Mozart**: Piano Sonata No. 16 in B-Flat.

WQXR—**Handel**: Organ Cto. in F.

12:00/WNCN—**Copland**: *Rodeo*, Dance Episodes; **M. Haydn**: Qt. for English Horn and Strings in C.

WQXR—**Vivaldi**: Trio Concertante in g; **Finzi**: Romance, Op. 11.

1:00/WNCN—**Berlioz**: Symphonie Fantastique, Op. 14.

1:30/WQXR—Saturday Afternoon at the Opera. **Bizet**: *Carmen*. Cast: Bumbrey, Vickers, Freni; conductor: de Burgos.

2:00/WNCN—**Hummel**: Piano Sonata No. 3 in f, Op. 20; **Mozart**: Sym. No. 35 in D, "Haffner."

WNYC—**Finney**: Piano Sonata No. 3;

Tchaikovsky: *The Tempest*; **Maconchy**: String Qt. No. 4.

3:00/WNCN—**Gershwin**: *An American in Paris*; **Zach**: Cto. for Oboe in B-Flat.

4:00/WNCN—**Rossini**: *L'Italiana in Algeri*, Ov.; **Beethoven**: Piano Sonata No. 9 in E, Op. 14.

5:00/WNCN—**Weber**: Concertino for Clarinet in E-Flat, Op. 26; **Pergolesi**: Cto. for Violin in B-Flat.

WQXR—**Ligeti**: Qt. No. 2; **Brahms**: Qt. No. 1 in c, Op. 51;

Shostakovich: Piano Qnt. in g, Op. 57.

6:00/WNCN—**Telemann**: Suite for Strings in G, "Burlesque de Quixotte"; **M. Haydn**: Sym. in D.

7:00/WNCN—**Liszt**: *Totentanz*; **Satie**: *Parade*.

8:00/WNCN—**Tchaikovsky**: *Francesca da Rimini*, Op. 32; **Glinka**: Piano Trio in d, "Pathétique."

WQXR—The Cleveland Orchestra. **Mozart**: Bassoon Cto. in B-Flat; **Mendelssohn**: Sym. No. 4 in A, Op. 90.

Conductor: Stern. 9:00/WNCN—**Brahms**: Cto. for Violin in D, Op. 77.

Sun., Sept. 22

10:00 a.m./WNCN—**Ponce**: Sonata for Guitar and Harpsichord; **Carulli**: Cto. for Guitar in A, Op. 140.

WNYC—**Stravinsky**: Sym. in Three Movements; **Sibelius**: Piano Qt. in g; **Barber**: Second Essay for Orch.

WQXR—**Sibelius**: Sym. No. 3 in C.

11:00 a.m./WNCN—**Tchaikovsky**: *Capriccio Italien*, Op. 45; **Porpora**: Cto. for Cello in G.

12:00/WNCN—**Bach**: Cto. for Violin No. 2 in E; **Assmayer**: Octet in E-Flat.

1:00/WNCN—The Chicago Symphony Orchestra. **Ravel**: Cto. for Piano in G.

WNYC—**Schumann**: Concertstück for Four Horns and Orch.; **Copland**: Sextet.

WQXR—**Sibelius**: *En Saga*.

2:00/WQXR—**C. Stamitz**: Cello Cto. in C.

3:00/WNCN—**Grieg**: *Holberg*, Suite, Op. 40; **J. Haydn**: Cto. for Horn No. 1 in D.

4:00/WNCN—**Suppé**: *Morning, Noon, and Night in Vienna*, Ov.; **Mussorgsky**: *Souvenirs of Childhood*.

5:00/WNCN—**Hummel**: Cto. for Trumpet in E-Flat;

Mozart: Cto. for Horn No. 1 in D.

6:00/WNCN—**Tchaikovsky**: *Eugene Onegin*, Polonaise, Op. 24; **Shostakovich**: *Pirogov*, Suite.

7:00/WNCN—**Schumann**: Intro. and Allegro Appassionato.

8:00/WQXR—"Sunday Night Opera House."

Puccini: *Edgar*. Cast: Bergonzi, Scotto, Kilebrew, Sardinero; conductor: Queler.

9:00/WNCN—**Beethoven**: Sym. No. 7 in A, Op. 92.

Mon., Sept. 23

2:00/WNCN—**R. Strauss**: *Macbeth*, Op. 23; **Hertel**: Cto. for Trumpet and Oboe in E-Flat.

WQXR—**Dvorák**: Prague Waltzes.

3:00/WNCN—**Mozart**: *Ah! Vous dirai-je Maman*, "Variations; **Paisiello**: Cto. for Mandolin in C.

4:00/WNCN—**Verdi**: *La Forza del Destino*, Ov.; **Vivaldi**: Wind Trio in G.

WQXR—**Beethoven**: Turkish March, Six Variations on D.

5:00/WNCN—**Mozart**: Rondo alla Turca in A; **Handel**: *Samson*, Act I, Sinfonia.

WQXR—**Berlioz**: *Romeo and Juliet*, "Queen Mab Scherzo."

6:00/WNCN—**Holst**: *The Planets*, "Mars"; **Field**: Rondo for Fortepiano and Strings in A-Flat.

7:00/WNCN—**Bach**: "Brandenburg" Cto. No. 3 in G; **Kabalevsky**: Cto. for Cello No. 1, Op. 49.

WQXR—**Schubert**: Qnt. in A, "Trout," Op. 114.

8:00/WNCN—**J. Haydn**: String Qt. in G, Op. 77; **M. Haydn**: Sym. No. 41 in F.

9:00/WNCN—**Paganini**: Cto. for Violin No. 1 in D, Op. 6.

WQXR—The Boston Symphony Orchestra. **Berlioz**: *Les Troyens*, "Royal Hunt and Storm; **Bizet**: Sym. in C.

Tue., Sept. 24

2:00/WNCN—**J. Haydn**: String Qt. in G, Op. 33; **C.F.C. Fasch**: Cto. for Trumpet, Oboe, and Violin in E.

WNYC—The Los Angeles Philharmonic. **Schoenberg**: *Pelleas und Mélisande*; **Sibelius**: *Valse Trist*; Sym. No. 5.

WQXR—**Hérold**: *Zampa*, Ov.

3:00/WNCN—**Gershwin**: *Rhapsody in Blue*; **Goldmark**: *In Italy*, Ov., Op. 49.

WQXR—**Sibelius**: *Finlandia*.

4:00/WNCN—**Rossini**: *Siege of Corinth*, Ov.; **Vivaldi**: Cto. No. 3 in G, Op. 3.

WQXR—**J. Williams**: Organ Cto. No. 5 in F, Op. 4.

5:00/WNCN—**Vivaldi**: Cto. for Four Violins and Cello No. 10 in b, Op. 3; **D. Gabrieli**: Trumpet Sonata No. 4 in D.

WQXR—**Ravel**: *Menuet Antique*.

6:00/WNCN—**Sullivan**: *The Mikado*, Ov.; **Torelli**: Sinfonia for Trumpet.

7:00/WNCN—**Debussy**: Images for Orch.; **J. Haydn**: Cassation for Lute and Strings No. 6 in C.

WQXR—**J. Haydn**: Sym. No. 98 in B-Flat.

8:00/WFUV—"A Box at the Opera." **Mozart**: *Idomeneo*.

WNCN—**Mozart**: Divertimento No. 3 in F.

9:00/WNCN—**Beethoven**: Cto. for Piano No. 5 in E-Flat, "Emperor," Op. 73.

WQXR—**Beethoven**: Piano Cto. No. 1 in C.

TELEVISION

HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

2 WCBS
4 WNBC
5 WNYW
7 WABC
9 WWOR
11 WPIX
13 WNET
21 WLIW
31 WNYC
49 WEDW
50 WJIM
55 WLIG

AMC American Movie Classics
A-E Arts & Entertainment
BET Black Entertainment Television
BRV Bravo
MAX Cinemax
CUNY City University Television
DD The Discovery Channel
DIS The Disney Channel
ESPN ESPN
FAM The Family Channel
HBO Home Box Office
LIFE Lifetime
MSG Madison Square Garden Network
MTV The Movie Channel
MTV Music Television
NECK Nickelodeon
SHO Showtime
SC Sportschannel
TBS Turner Broadcasting System
TNT Turner Network Television
USA USA Network
VH1 VH1

WED., SEPT. 18

8:00 p.m.
2 **The Royal Family.** Been pining for Redd Foxx? Pine no more—he and Della Reese star in this new sitcom about an older Atlanta couple suddenly saddled with a daughter and her three children. (30 min.)

11 **Micki & Maude** (1984). A Blake Edwards romp starring Dudley Moore as a man whose wife doesn't have time to have a baby. So he takes a lover. Suddenly—you guessed it—two papooses on the way. With Amy Irving, Ann Reinking. (2 hrs.)

13 **49** **In the Shadow of Love: A Teen AIDS Story.** Talks with teenagers who either have contracted AIDS or fear they have—from sex, intravenous-drug use, or injecting steroids. (1 hr.)

Also shown Thursday at 4:00 p.m. on **7**.

8:30
2 **Teech.** A new sitcom about a black music teacher who, when laid off from his job in a South Philly school, goes to work at an exclusive all-white prep school. (30 min.)

9:00
2 **Stop at Nothing.** Veronica Hamel stars in this TV drama about a woman who risks her life operating an "underground railroad" to save abused children. (2 hrs.)

13 **Mystery!—"Mother Love."** The first episode of a two-parter about a woman whose love for her son is so obsessive that she forbids him to see his father, from whom she is divorced. With Diana Rigg, David McCallum, James Wilby, Fiona Gillies. (2 hrs.) Part 2 shown Thursday at 9:00 p.m.

14 **Forever James Dean.** A new tribute to the fallen teen idol, including clips from his films, interviews, and his soda-pop commercial. (1 hr.)

10:00
2 **National Audubon Society Special—"Arctic Refuge: A Vanishing Wilderness?"** Meryl Streep narrates this look at the battle between environmentalists and, among others, oil companies. (1 hr.) Also shown Saturday at 9:00 p.m.

11:00
13 **Routes of Rhythm.** The middle segment of a three-part series on Afro-Cuban music finds Dizzy Gillespie paying homage to the Cuban musician Chano Pozzo. (1 hr.) Part 3 shown Thursday at 11:00 p.m.

12:15 a.m.
TNT **Baby, the Rain Must Fall** (1965). Very solid drama with Steve McQueen as a parolee trying unsuccessfully to change his ways to suit wife Lee Remick. (2 hrs. 15 min.)

2:00 a.m.
11 **Reflections in a Golden Eye** (1967). Not

as good as it might have been, but the cast is certainly worth watching. John Huston directed the Carson McCullers story of a homosexual army officer whose wife is cheating on him. With Elizabeth Taylor, Marlon Brando, Brian Keith, Julie Harris. (2 hrs.)

THU., SEPT. 19

7:30 p.m.
9 In most years, this parade of National League East teams visiting Shea so late in the season would be thrilling, but this year the **New York Mets** are simply playing out the schedule: tonight against the **Chicago Cubs**, Sunday at 1:30 p.m. against the **St. Louis Cardinals**, and Tuesday at 7:30 p.m. against the mighty **Pittsburgh Pirates**.

8:00
5 **The Simpsons.** The season premiere finds Homer committed to the New Bedlam Rest Home for the Emotionally Interesting while, back at home, Bart has to come up with a birthday present for Lisa. (30 min.)

7 **The Jewel of the Nile** (1985). A lot more fun than its crass predecessor, *Romancing the Stone*. Kathleen Turner is once again superb as the glib romance writer, and Michael Douglas, who produced this desert-adventure nonsense, plays the lead more satirically than before. (2 hrs.)

13 **Inside Albany Special—"Changing Education."** Educators, parents, and members of the business community get together to address the ills of New York's public schools. (1 hr.)

50 **After the Warming.** Journalist James Burke uses the technique of virtual reality to show the effects that global warming may have had by the year 2050. (2 hrs.)

BRV **The South Bank Show—"Anne-Sophie Mutter."** A profile of the renowned German violinist, including interviews and performance footage of

works by Tchaikovsky, Ravel, and Sarasate. (1 hr.)

8:30
5 **Drexell's Class.** A new comedy starring Dabney Coleman as Otis Drexell, a crusty but lovable schoolteacher who, in this premiere episode, submits to an in-class evaluation. (30 min.)

9:00
13 **Mystery!—"Mother Love."** In the concluding episode (see Wednesday at 9:00 p.m.), Kit, whose mother is possessive to no end, undergoes an operation that leaves him in a coma. (2 hrs.)

A-E **The Prisoner.** The first and last episodes of the quirky old TV series starring Patrick McGeehan, presaging its weekly showings, Thursdays at 10:00 p.m.

10:00
7 **PrimeTime Live.** Chris Wallace looks into the lavish spending habits of Malawai's president for life, Hastings Kamuzu Banda. (1 hr.)

11:00
13 **Routes of Rhythm.** The third and final part of this music series looks at contemporary salsa stars, including Rubén Blades, Sheila E., and Gloria Estefan. (1 hr.)

3:00 a.m.
5 **King Kong** (1933). The one, the only. With Fay Wray, Bruce Cabot, Robert Armstrong, and the big monkey. (2 hrs.)

FRI., SEPT. 20

7:30 p.m.
11 **The New York Yankees** visit Fenway Park and the **Boston Red Sox**.

8:00
2 **Brooklyn Bridge.** The one-hour debut of a nostalgic drama/comedy series about an extended family in 1956 Brooklyn. Marion Ross and Danny Gerard star.

4 **Real Life With Jane Pauley.** In "The Packaging of a Pop Star," we see how a singer, after a decade of hustling, is finally poised for success, thanks to her record company's gung-ho marketing plan. (30 min.)

9 **Kiss of the Spider Woman** (1985). A tender and high-minded adaptation of Manuel Puig's celebrated 1976 novel. William Hurt stars as Molina, a storytelling Argentine homosexual imprisoned for molesting a minor; Raul Julia, his cellmate and audience, is Molina's opposite in every way. With Sonia Braga. (2 hrs.)

8:30
7 **Step by Step.** Sounds awfully *Brady Bunch*-ish. In this new sitcom, Patrick Duffy and Suzanne Somers get married on a whim and must merge their families (each has three children). (30 min.)

9:00
2 **Us.** The late Michael Landon stars in this drama, a pilot for what would have been a new fall series. Landon plays Jeff Hayes, a man wrongfully jailed for eighteen years, now trying to reunite his family. (2 hrs.)

13 **American Masters—"Harold Lloyd: The Third Genius."** You know—the guy who climbed the building and clung so desperately to the clock in *Safety Last*. Lindsay Anderson narrates this profile of the comedian and actor who helped usher in the age of sound films. Part 1 of 2. (2 hrs.) Also shown at 9:30 on **49**. See **midnight** and **1:10 a.m.** for more Lloyd; also, Saturday at **midnight** on **21**.

1:10 a.m.
21 **The Sin of Harold Diddlebock** (1947). Preston Sturges's take on what happened—twenty-plus years down the road—to Harold Lloyd's gung-ho character in *The Freshman* (see **midnight**). Starring Lloyd and Frances Ramsden. (1 hr. 30 min.)

NICK **Super Weekend.** Start with *Superman and the Molemen*—George Reeves's first go-round as the man of steel—and stay tuned for nine consecutive hours of Superman: series episodes, movie serials, cartoons, and more. More Superman marathons Saturday and Sunday at 8:00 p.m.

9:30
4 **Flesh 'n Blood.** A new sitcom starring David Keith as a beguiling southern con man with two children who shows up on the threshold of Baltimore's youngest-ever district attorney—who is his long-lost sister. With Lisa Darr. (30 min.)

10:00
4 **Los Angeles and Chicago Salute Michael Jordan.** Can sainthood be far behind? A one-hour comedy-and-music special in which Billy Crystal, Jane Curtin, Spike Lee, and many others gather to pay homage to the Chicago Bulls basketball superstar and to raise money for various charities.

11:00
13 **New Television—"Double Take."** Filmmaker Lynn Herschman's pseudo-documentary, showing how programs like *60 Minutes* and *Nova* can generate a credibility that is often misleading. (30 min.)

MIDNIGHT
13 **21** **The Freshman** (1925). The brilliantly funny silent film starring Harold Lloyd as a college newcomer for whom popularity is the only thing that matters. The football scenes are absurdly delicious. (1 hr. 10 min.)

1:10 a.m.
21 **The Sin of Harold Diddlebock** (1947). Preston Sturges's take on what happened—twenty-plus years down the road—to Harold Lloyd's gung-ho character in *The Freshman* (see **midnight**). Starring Lloyd and Frances Ramsden. (1 hr. 30 min.)

SAT., SEPT. 21
1:00 p.m.
13 **Notre Dame** Saturday begins with a pregame show before offering a game between the Fighting Irish and the visiting Spartans of **Michigan State**.

6:00
13 **Carmen** (1983). Carlos Saura's clever reworking of the classic tale of love and treachery. With Antonio Gades, Laura Del Sol. (2 hrs.) Also shown Sunday at 2:00 p.m.

8:00
2 **Love and Curses . . . and All That Jazz.** Real-life couple Delta Burke and Gerald McRaney star as a wife and husband who use their own singular methods to

TELEVISION

solve a strange murder case in New Orleans. With Elizabeth Ashley. (2 hrs.)

5 P'm Gonna Git You Sucka (1989). Keenen Ivory Wayans, of "In Living Color," directed this astute spoof of blaxploitation films. Wayans also stars, as badass Jack Spade; with appearances by Jim Brown and Isaac Hayes. (2 hrs.)

9 Twisted. Christian Slater plays a very gifted but severely disturbed teenager who inflicts all sorts of horror on his family. With Dina Merrill. (2 hrs.)

11 Grandview, U.S.A. (1984). Perfectly pleasant, if lightweight. Jamie Lee Curtis plays the warmhearted owner of a demolition derby, the only place in the small midwestern town where people can loosen up and have a good time. With C. Thomas Howell, Patrick Swayze, Jennifer Jason Leigh. (2 hrs.)

A-E Night Gallery. A 1969 TV anthology comprising three fairly haunting stories, with good casts full of folks like Roddy MacDowell, Tom Bosley, and Ossie Davis. Each segment used a different director, including Steven Spielberg, in his debut. (2 hrs.)

NICK Super Weekend. See Friday at 9:00 p.m. (10 hrs.)

8:05
18S Things Change (1988). A slight, likable comedy starring Don Ameche as a shoemaker who agrees to take a rap for the mob and Joe Mantegna as a thug babysitter who takes the old man out for a good time before heading to jail. (2 hrs.)

8:30
4 The Torkelsons. The debut of a comedy series about an eccentric family with little money but plenty of cheer. Mrs. Torkelson is a single parent, hopelessly optimistic, which often puzzles her sensitive daughter Dorothy Jane. (30 min.)

10:00
10S Rodrigo D: No Future (1990). Victor Gaviria's acclaimed and shocking film about the dead-end life of street kids in Medellin, Colombia. Six of the teenagers who appeared in the film have since been killed. (1 hr. 40 min.)

HBO Influences: James Brown and M. C. Hammer. The first of

several music specials that pair an established artist with one who listened hard and followed right behind. Brown and Hammer talk about it, but there's plenty of music, too. (1 hr.)

MIDNIGHT
20 A pair of films featuring the singular comic whiz Harold Lloyd: **Safety Last** (1923), followed by a featurette called *Hot Water*, and, at 1:20, **The Milky Way** (1936), a wacky boxing picture co-starring Adolphe Menjou (1 hr. 40 min.).

SUN., SEPT. 22

1:00 p.m.
4 The New York Giants need a breather after their first three opponents; perhaps the **Cleveland Browns** will provide it.

2:00
7 Miss Black America Pageant. Or, The Pageant That Started Mike Tyson's Most Recent Troubles. Among the award presenters are Danny Glover and Oprah Winfrey. (1 hr. 30 min.)

4:00
18 Letters From the Park. A Latino *Cyano* of sorts, based on a Gabriel García Márquez story about two lovers who use a silent partner to further their courtship. Another Márquez story is dramatized at 5:30: **Miracle in Rome**, which is about a father's efforts to have his young daughter canonized. Followed, at 7:00, by a profile of the Nobel Prize-winning author, **Gabriel García Márquez: Tales Beyond Solitude** (1 hr.).

5:00
18 Fast Times at Ridgemont High (1982). Sean Penn, Ray Walston, Jennifer Jason Leigh, and Phoebe Cates star in Amy Heckerling's sweet, funny exploration of adolescent anxieties and confusions set in the shopping-mall world of the San Fernando Valley. (2 hrs.)

7:00
20 Mathnet: The Calpurnian Kugel Caper. A frivolous mystery involving a teenage monarch being guarded by a pair of men—Pat Tuesday and George Frankly of "Square One TV"—who quiz their young charge about supply and demand, probability, and the like. (1 hr.) Also shown Monday at 8:00 p.m. on **13**.

8:00
5 In Living Color. The season premiere of the

irreverent comedy series features a commercial for a new Pee-wee Herman action doll. (30 min.)

9 The End (1978). An occasionally bawdy black comedy directed by and starring Burt Reynolds as a real-estate man who learns that he's dying and figures he might as well kill himself. The only real sympathy he gets is from Dom DeLuise, a total nut who becomes Burt's asylum buddy. (2 hrs.)

10 Masterpiece Theatre—"A Tale of Two Cities." The second half of a two-part production of Dickens's sprawling love-and-war story, starring James Wilby, Xavier DeLuc, Serena Gordon, Sir John Mills, Jean-Pierre Aumont, and Anna Massey. (2 hrs.) Also shown at 10:00 on **49**.

11 Algiers (1938). Hedy Lamarr is the siren for whom Charles Boyer—playing Pepe Le Moko—falls while visiting the Casbah of Algiers. A very suave romance. (2 hrs.)

A-E Lovejoy. A special two-hour debut of the BBC adventure series about a British antiques dealer whose methods are often ethically questionable but who is most enjoyable to be around. With Ian McShane, Linda Gray. After this premiere, the series will settle into Monday evenings at 10:00.

NICK Super Weekend. See Friday at 9:00 p.m. (10 hrs.)

9:00
2 Runaway Father. A new TV movie starring Donna Mills as a mother of three who struggles to keep the family together after her husband takes off. With Jack Scalia. (2 hrs.)

4 Guilty Until Proven Innocent. Martin Sheen and Brendan Fraser star in this new TV movie about a troubled young man who is jailed for murder, only to have his usually antagonistic foster father rally to his aid. (2 hrs.)

7 Marilyn and Me. A new TV movie about the stormy but long-lasting relationship between Marilyn Monroe and aspiring screenwriter Robert Slater. With Jesse Dabson and Susan Griffiths as Marilyn. (2 hrs.)

10S The Second Russian Revolution. The first two episodes of a six-part series offering an inside look at Gorbachev's rule—the power struggles,

the setbacks, the small, painful victories. (2 hrs.) Remaining episodes to be shown the next four weeknights at 10:00 p.m.

MON., SEPT. 23

7:00 p.m.
18P 25th Anniversary Gala at the Met (page 68). The concert's sold out, but this pay-per-view coverage shows the biggest opera stars both onstage and backstage. Watch your local cable ads for the phone number to place the order. (4 hrs.)

8:00
5 High Sierra (1941). Straightforward, highly watchable gangster picture starring Humphrey Bogart as the kindhearted killer on the lam and Ida Lupino as the tough-as-nails moll. Raoul Walsh directed. (2 hrs.)

49 Wonderworks Family Movie—"A Cry in the Wild." A thirteen-year-old boy survives a plane crash but is stranded in the frigid wilderness. With Jared Rushton, Ned Beatty, Pamela Sue Martin. (1 hr. 30 min.) Also shown at 9:00 on **13**.

A-E Primal Man—"Killer Instinct." The first of a four-episode anthropological documentary that questions whether aggression is innate or learned, showing how man adroitly turned from victim to predator. (1 hr.)

11S The Prize (1963). A slick, occasionally funny thriller starring Paul Newman as an alcoholic spy-novelist who is chased by Russian agents, hiding out in a nudist camp. With Elke Sommer, Edward G. Robinson; based on the novel by Irving Wallace. (3 hrs.)

9:00
4 Wild Texas Wind. Dolly Parton plays a country singer just about to make it big when her manager—who is also her abusive lover—turns up dead. With Gary Busey, Ray Benson, and a cameo by Willie Nelson. (2 hrs.)

7 Monday Night Football. The New York Jets have made it to prime time, but the down side is that they have to play the Chicago Bears.

A-E Sherlock Holmes Mysteries—"The Hound of the Baskervilles." One of Sir Arthur Conan Doyle's most famous stories is the first to be filmed in this new series, starring Jeremy Brett and David Burke as the singular sleuth and his able assistant. (2 hrs.)

10S The Imagination Machines. An examination of interactive technology in the schools—breakthrough or burden? (1 hr.)

10:00
20 Aboard the QE2. British journalist Alan Whicker chats up passengers aboard the luxurious ocean liner on its way from Tahiti to New Zealand. Whicker spends time with both common folks—such as a British roofer—and gentlemen like Dr. Christiaan Barnard. Part 1 of 4. (1 hr.)

49 Hard Drugs, Hard Choices in Connecticut. Journalist Fred Friendly leads legislators, educators, and others in a discussion of the state's drug woes. Part 1 of 2 (1 hr.); Part 2 shown Tuesday at 10:00 p.m.

CUNY Journey to the West. The premiere of a 25-part series (in Chinese, with English subtitles) adapted from a sixteenth-century mythological novel by Wu Cheng'en about the lengthy pilgrimage of a Buddhist monk. (1 hr.) Shown several times weekly, including Mondays at 6:00 and 10:00 p.m. and Sundays at 8:00 p.m.

11:00
13 A Chance to Live—"Why Save the Children?" The first episode of this two-part series shows the massive effort required to immunize children in developing countries. (1 hr.) Part 2 shown Tuesday at 11:00 p.m.

TUE., SEPT. 24

8:00 p.m.
4 Perry Mason: The Case of the Fatal Fashion. Joining Raymond Burr are Valerie Harper, Diana Muldaur, and Scott Baio in this new mystery about a murdered fashion editor who had enemies galore. (2 hrs.)

5 Battling Bellhop (1937). A.k.a. *Kid Galahad*, starring Edward G. Robinson, Humphrey Bogart, and Bette Davis in the story of a young boxer (Wayne Morris) on the way up. (2 hrs.)

10S Nova—"Echoes of War." A look at radar, the quietest—and perhaps the most useful—weapon of war. (1 hr.) Also shown at 9:00 on **21**.

A-E Steve McQueen: Man on the Edge. A retrospective of the actor's unconventional career, with clips and interviews. (1 hr.)

9:00
2 Murder in New Hampshire: The Pamela Smart Story. Helen Hunt and Chad Allen star in the made-for-TV version of the recent case in which a schoolteacher seduced her young student and persuaded him to murder her husband. (2 hrs.)

10 The Health Quarterly. A look at the continuing increase in health-care costs and the particular difficulty of paying for long-term care. (1 hr.)

10:00
13 On Challenged Wings. Several eye-opening illustrations of the athletic feats that can be performed by physically challenged people, including kayaking, scuba diving, and skiing. (1 hr.) Also shown at 11:30 on **21**.

49 Hard Drugs, Hard Choices in Connecticut. Part 2 (see Monday at 10:00 p.m.). Followed, at 11:00, by **Connecticut's Drug Web**, an up-close look at the drug trade in the Nutmeg State (1 hr.).

A-E The Gifted Ones. The first part of a documentary series about child prodigies. Tonight, a nine-year-old violinist plays Tchaikovsky and Paganini, while various young teens handle Beethoven, Grieg, and Saint-Saëns. (1 hr.)

11S The Big Sky (1952). Howard Hawks's hard-charging adventure movie stars Kirk Douglas in an adaptation of A. B. Guthrie's novel about a dangerous expedition up the Missouri River in the 1830s. (2 hrs. 40 min.)

10:30
18S Dance Theater of Harlem. Arthur Mitchell's famed company in its 1989 production of *Fall River Legend*, choreographer Agnes de Mille's version of the Lizzie Borden story. (1 hr.)

11:00
13 A Chance to Live—"Who Pays for Africa?" A look at the difficulty in setting up a system to provide appropriate health care in Africa. (1 hr.)

1:00 a.m.
7 The Falcon and the Snowman (1985). Sean Penn is riveting, co-starring with Timothy Hutton in the real-life story of two young American traitors convicted in 1977 for selling secrets to the Soviet Union. (2 hrs. 25 min.)

THEATER

LISTINGS

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Performance length is approximate; also, price changes are frequent; phone theater for specifics.

BROADWAY

Previews and Openings

Friday, September 20

ON BORROWED TIME—George C. Scott stars in (and is also the director of) a revival of Paul Osborne's comic fantasy, based on the L. E. Watkins novel, about a grandfather and his adoring, orphaned grandson. Together they encounter Death in the human form of Mr. Brink and outwit him into climbing an apple tree. Through some magical power he is unable to escape, and Death is suspended throughout the universe. Take it from there. Featured in the fourteen-member cast are Conrad Bain, Nathan Lane, and Teresa Wright. Tuesday through Thursday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; \$36; Friday and Saturday at 8 p.m., \$40. Starts previews 9/20 prior to a 10/9 opening; and runs through 1/5/92. At the **Circle in the Square**, 1633 Broadway on Fiftieth Street, west of Broadway (307-2704). Two hours and twenty-five minutes **IRLS**

Now Playing

CATS—A musical based on T. S. Eliot's delightful *Old Possum's Book of Practical Cats*, and presented with a first-rate cast of twenty-three talented American "cats"; directed by Trevor Nunn. The music is by Andrew Lloyd Webber; and Gillian Lynne is the associate/director and choreographer. There are splendid scenery and costumes, lightsome, high-flying dancers, exciting and show-stopping lighting, and with Trevor Nunn's canny and effervescent direction, there's almost too much dazzlement. Opened: 10/7/82. Wednesday at 2 p.m., \$32 to 50. Saturday at 2 p.m. and Sunday at 3 p.m., and Monday through Saturday (except for Thursdays, which are always dark) at 8 p.m., \$42.50 to \$60. At the **Winter Garden Theater**, Broadway and Fiftieth Street (239-6200). Two hours and forty-five minutes. ●● **IRLS**

CITY OF ANGELS—Michael Rupert, Joel Higgins, and Richard Kline are the stars of Larry Gelbart's imaginative and unusual thriller; the music is by Cy Coleman, the lyrics are by David Zippel, and the choreography is by Walter Painter. Michael Blakemore is the director, and the result is an entertaining combination of the best of musical comedy and private-eye films of the 1940s, and it boasts a funny idea, plus a slew of juicy one-liners. Also featured in the satisfying cast are Donna Bullock, Susan Terry, and Linda Thorsen. Opened: 12/11/89. Tuesday through Saturday at 8; Saturday at 2, Sunday at 3, Wednesday at 2, \$40-\$60. At the **Virginia Theater**, 245 West Fifty-second Street (239-6200). 2 hours and thirty minutes. ● **IRLS**

GRAND HOTEL—*The Musical*: By Luther Davis, Robert Wright, Maury Yeston, and George Forrest. Based

on the best-selling Vicki Baum novel of the same name, it takes place in an international Berlin hotel in the late 1920s; and is directed and choreographed by Tommy Tune. With Zina Bethune, John Schneider, Chip Zien, Lynnette Perry, Timothy Jerome, John Wylie, Caitlin Brown, Pierre Dulaine, and Yvonne Marcéau. Monday through Saturday at 8 p.m., Saturday at 2 p.m.; Wednesday at 2 p.m., \$40 to \$60. Opened: 11/12/89. At the **Martin Beck Theater**, 302 West Forty-fifth Street (246-0102). 2 hrs. ● **IRLS**

LOST IN YONKERS—Mercedes McCambridge, Bruno Kirby, and Jane Kaczmarek in Neil Simon's splendidly constructed, tickling, teasing, heart-tugging, and tear-jerking play (for which he received this year's Pulitzer Prize Award) is set in 1942, and focuses on a German-Jewish tennant-grandmother who rules her house with an iron fist, and also runs a candy store. The production is staged consummately by Gene Saks. Her two teenage grandsons move in with her when their father goes south to sell scrap iron. The ensemble acting, featuring Mark Blum, Jamie Marsh, Benny Grant, and Lauren Klein, is flawless. Opened: 2/21/91. Monday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m.; \$27.50 to \$45. **Richard Rodgers Theater**, 226 West Forty-sixth Street (307-4100). 2 hrs. 30 mins. **IRLS**

LES MISÉRABLES—A musical, based on the Victor Hugo novel; with a book by Alain Boublil and Claude-Michel Schönberg, music is by the latter, the lyrics are by Herbert Kretzmer; adapted and directed by Trevor Nunn and John Caird with their customary panache. Featured in the cast are Robert DuSole, J. Mark McVey (Jean Valjean), Christy Baron, Natalie Toro, Joe Kolinski, John Leone, Ed Dixon, Melissa Anne Davis, and Evalyn Baron. A fugitive is pitted against a self-righteous police inspector in a lifelong struggle to evade capture. Opened: 3/12/87. Tuesday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m., and Sunday at 3 p.m.; \$25 to \$50. Two hundred tickets are available for \$16 at the box office Monday through Thursday for students and senior citizens with valid I.D.s.; two to a person. At the **Imperial Theater**, 249 West Forty-fifth Street (239-6200). 3 hours and fifteen minutes. ●● **IRLS**

MISS SAIGON—Lea Salonga, Jonathan Pryce, and Hinton Battle star in a musical romance, with the score composed by Claude-Michel Schönberg; the lyrics are by Alain Boublil and Richard Maltby, Jr., and the direction is by Nicholas Hytner. The story tells of love and self-sacrifice involving in particular a lovely Vietnamese girl and a smitten American soldier in 1975 at the time of the fall of Saigon. Featured in the cast are Willy Falk, Liz Callaway, and Barry Bernal. Kam Cheng plays the Lea Salonga role at the Wednesday matinees at 2 p.m. and on Saturday evenings at 8 p.m. Monday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m.; \$30 to \$100. Opened: 4/11/91. At the **Broadway Theater**, Broadway at Fifty-third Street (563-2266). Two hours and forty-five minutes. **IRLS**

ONCE ON THIS ISLAND—A lively and sentimental musical based on the Trinidadian author Rosa Guy's novel, *My Love, My Love*, set in the Caribbean on an unnamed island, about a peasant girl's passion for a wealthy land-owner's son, who is not totally indifferent to her attention and affection. The book and lyrics are by Lynn Ahrens, the music is by Stephen Flaherty; the choreography is by Graciela Daniele who is also the director. Featured in the efficient and lively cast of singers and dancers are Eric Riley, Andrea Frierison, Ellis Williams, Milton Nealy, Nikki Rene, La Chanze, Jerry Dixon, Lillias White, Sheila Gibbs, Gerry McIntyre, and Desiree Scott. Tuesday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m., Sunday at 3 p.m.; \$27.50 to \$50. Opened: 10/18/90. A Playwrights Horizons production at the

Booth Theater, 222 West Forty-fifth Street (239-6200). Ninety minutes. **IRLS**

THE PHANTOM OF THE OPERA—Andrew Lloyd Webber and Harold Prince's musical, now in its fourth successful year, which is based on Gaston Leroux's novel; the lyrics are by Charles Hart and Richard Stilgoe; the choreography is by Gillian Lynne. All have created a terrific technical achievement chock-full of gorgeous scenery and costumes. The action takes place in 1860, and tells of a mysterious Creature (Mark Jacoby) who haunts the premises beneath the Paris Opera House stage and exercises a reign of terror over performers, audience, and stage hands alike. Featured in the cast are Karen Culliver (the Creature's love and protégé), Hugh Panaro, Catherine Ulisse, Marilyn Caskey, George Lee Andrews, Leila Martin, Jeff Keller, and Nicholas F. Savarine. Monday through Saturday at 8 p.m., Saturday at 2 p.m., Wednesday at 2 p.m. Tickets are \$35 to \$60. Opened: 1/26/88. At the **Majestic Theater**, 247 West Forty-fourth Street (239-6200). Two hours and thirty minutes ●● **IRLS**

THE SECRET GARDEN—Musical based on Frances Hodgson Burnett's novel about an orphan (Daisy Eagan, who won a Tony for her performance) who goes to live with her unhappy uncle (Howard McGillin) on the moors and discovers a magic garden where anything can happen, and does. The book and lyrics are by Marsha Norman (who also won a Tony); the music is by Lucy Simon; directed by Susan H. Schulman, and the choreography is by Michael Lichtefeld. Featured in the cast are Rebecca Luker, John Babcock, Robert Westenberg, Barbara Rosenblat, John Cameron Mitchell, Tom Toner, and Alison Fraser. Tuesday through Saturday at 8 p.m.; Sunday at 3 p.m. \$35 to \$60; Wednesday at 2 p.m., \$30 to \$52.50, Saturday at 2 p.m., \$30 to \$55. Opened: 4/25/91. At the **Saint James Theater**, 246 West Forty-fourth Street (239-6200). Two hours and thirty minutes **IRLS**

SIX DEGREES OF SEPARATION—Kelly Bishop, Courtney B. Vance, and John Cunningham star in John Guare's play about everything, with something in it for everyone, set in Manhattan, about a mugging victim who seeks refuge at an elegant dinner party, and is received with sympathy and understanding from practically everybody; directed perkily by Jerry Zaks. Featured in the cast are Sam Stoneburner, James DuMont, Peter Maloney, Brian Evers, Robin Morse, Gus Rogers, Philip LeStrange, Patricia Hodges, Paul McCrane, Jon Matthews, Anthony Rapp, Stephen Pearlman, and Mari Nelson. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; \$37.50 to \$45. Opened: 11/8/90. At the **Vivian Beaumont Theater**, situated on the main floor in the Lincoln Center complex, 150 West Sixty-fifth Street (239-6200). One hour and thirty minutes. **IRLS**

THE WILL ROGERS FOLLIES—This year's winner of six Tony awards, including Best Musical, the Drama Critics Award, and the Drama Desk Award. Director/choreographer Tommy Tune's flair never fails, and Keith Carradine is an accomplished leading man in this new musical replete with brand-new pretty Ziegfeld Girls excellent dancers, everyone wearing thoroughly original and elegant costumes by Willa Kim, a sensational rope-twirler (Vince Bruce), a wonderful dog act, and absolutely delightful and right scenery by Tony Walton. The book is by Peter Stone; the succulent music is by Cy Coleman; the lyrics are by the Betty Comden and Adolph Green team. Featured in the highly satisfying cast are Dec Hoty, Dick Latessa, Cady Huffman, The Will Rogers Wranglers, the Mad Cap Mutts, and Paul Ukena, Jr. Monday through Saturday at 8 p.m., Saturday and Wednesday at 2 p.m.; \$25 to \$60. Opened: 5/1/91. At the **Palace Theater**, 1564 Broadway at Forty-seventh Street (730-8200). Two hours and forty minutes **IRLS**



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THEATER

OFF BROADWAY

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AND THE WORLD GOES 'ROUND—*Songs of Kander and Ebb.* A musical entertainment celebrating the twenty-six years of compositions by composer John Kander and lyricist Fred Ebb, directed by Scott Ellis, and choreographed by Susan Stroman. Featured in the cast are Bob Cuccioli, Karen Mason, Terry Burrell, Joel Blum, and Karen Ziemba. Tuesday through Saturday at 8 p.m., Sunday at 3 p.m., Saturday and Wednesday at 2 p.m.; \$37.50. At the **Westside Theater**, 407 West Forty-third Street (307-4100).

ANOTHER PERSON IS A FOREIGN COUNTRY—Charles L. Mee, Jr.'s play, directed by Anne Bogart, shows thirty-five outcasts, used to the margins of society and beyond, who are sharing their various experiences of being different; presented in the courtyard of a former nursing home built in 1884. Featured in the cast are Kelly Taffe, David Steinberg, Christine Campbell, Terence Minter, Robert Beaty, Jr., Maria Clark, Tom Nelis, Jennifer Rohn, and Bruce Hlibok. Tuesday-Sunday at 8:30; \$15; through 9/29. An En Garde Arts production at **The Towers Theater**, Central Park West and 106th Street (274-8123).

BEAU JEST—James Sherman's comedy about a Jewish woman (Laura Patinkin) in her late 20s, secretly dating a man (John M. Higgins) she fears her parents will not accept, and invents another (a young Jewish doctor), then must face the inevitable at the family meeting; directed by Dennis Zacek. Featured in the cast are Larry Fleischman, Roslyn Alexander, Tom Hewitt, and Bernie Landis. Tuesday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m., Sunday at 3 p.m.; \$25 to \$32.50; from 10/2. At the **Lambs Theater**, 130 West Forty-fourth Street (563-4370).

BODY AND SOUL—A gay romantic comedy, written and directed by John Glines, about a college professor and a photographer, once in love, who now are unexpectedly reunited at a lake-front cottage with a nephew and two well-meaning friends. Featured in the cast are Martin Outzen, David Boldt, Douglas Gibson, Eddie Cobb, and Randall Denman. Wednesday, Thursday, and Friday at 8 p.m., Saturday at 6 p.m. and 9 p.m., Sunday at 7 p.m.; \$20; through 11/24. At the **Courtyard Theater**, 39 Grove Street (869-3530).

BON APPETIT—"An Evening with Jean Stapleton", with music by Lee Hoiby and directed by Carey Perloff, involves a musical setting of Ruth Draper's monologue *The Italian Lesson*, about a Park Avenue dilettante who studies Dante. And a musical setting of a Julia Child recipe for Gateau au Choclat; Sunday through Thursday at 8 p.m., \$22 to \$25; Friday and Saturday at 8 p.m., \$24 and \$27; 9/16 through 11/3. At the **CSC Repertory Company Theater**, 136 East Thirteenth Street (677-4210).

BREAKING LEGS—Philip Bosco and Vincent Gardenia star in Tom Dulack's funny, blissfully sitcom comedy about what happens when some Mafia 'godfathers' want to invest in a Broadway show; directed by John Tillingier. Funny lines pop up all over, and the fireworks begin when the two worlds of the mob and the theater collide. Also featured in the cast are Nicholas Surovy, Larry Storch, Sue Giosa, and Victor Argo. Tuesday through Saturday at 8 p.m., Sunday at 7 p.m., Saturday and Sunday at 3 p.m.; \$32.50 to \$35. Opened: 5/19/91. At the **Promenade Theater**, Broadway at Seventy-Sixth Street (580-1313).

DAMON RUNYON'S TALES OF BROADWAY—An entertainment, conceived and performed by John Martello, who narrates and interprets a series of Runyon's famous stories and characters, including Dave the Dude, Little Pinks, Baseball Hattie, the Lemon Drop Kid, and more of the colorful 'guys and dolls' who inhabited Runyon's world of the 30s and 40s. Wednesday through Friday at 8 p.m., Saturday at 5:30 p.m. and 8:30 p.m., and Sunday at 7 p.m.; \$20. At the **Double Image Theater**, 15 Vandam Street (564-8038).

THE FANTASTICKS—The longest running show on or off Broadway is a gracious musical fable that has spawned much talent in its time. Children who saw it decades ago now bring their children to enjoy it. With Marilyn Whitehead, Matthew Bennett, William Tost, George Riddle, Bryan Hull, Earl Aaron Levine, Christopher Scott, plus narrator Scott Willis. Tuesday-Friday at 8, Saturday at 7 and 10, Sunday at 3 and

7:30; \$28-\$32. Opened: 5/3/60. At the **Sullivan Street Theater**, 181 Sullivan Street (674-3838). ●●

FINKEL'S FOLLIES—A musical vaudeville, conceived by and starring Fyvush Finkel, featuring Mary Ellen Ashley, Kim Cea, Avi Hoffman. Score and lyrics by Finkel and Phillip Namanworth; adapted and directed by Robert H. Livingston. Tuesday-Friday at 8, Saturday at 3 & 8, Sunday at 2 & 5; \$20. **John Houseman Studio Theater**, 450 West 42nd Street (564-8038).

FOLKS REMEMBER A MISSING PAGE—James E. Gaines's play visits the glory days of Harlem through the eyes of a homeless elder citizen. Tuesday-Saturday at 8, Wednesday, Saturday, Sunday at 2:30; \$22; from 9/19. **Nat Horne**, 440 W. 42nd Street (575-0467).

FORBIDDEN BROADWAY 1991-1/2—Creator/lyricist/director/impresario Gerard Alessandrini's satirical review is up to par, snuff, and lots of mischief. All the new stuff's here plus favorites back by popular demand, and spoofs on the current season's flops. Featured in the quite brilliant cast are Suzanne Blakeslee, Mary Denise Bentley, Jeff Lyons, Herndon Lackey, and the indefatigable Brad Ellis on piano. Opened: 9/15/88, and still going strong, ever-changing. Tuesday through Friday at 8:30 p.m.; Saturday at 7 p.m. and 10 p.m.; and Sunday at 3:30 p.m. and 7:30 p.m. \$32.50 to \$35. At **Theater East**, 211 East Sixtieth Street (838-9090). ●●

FOREVER PLAID—A musical comedy, "a many-splendored thing", written and directed by Stuart Ross, tells about a semi-professional harmony group tour that was cut short by a fatal car accident on the night of their first gig in 1964; and now the "teen angels" are allowed one night at liberty on earth to do the show they never got to do in life. Featured in the cast are Paul Binotto, Greg Jbara, Drew Geraci, and Steve Gunderson. Tuesday through Friday at 8 p.m., Saturday at 7:30 p.m. and 10:30 p.m., Sunday at 3 p.m. and 7:30 p.m.; \$30 to \$35. Opened: 5/20/90. At **Steve McGraw's Place**, 158 West Seventy-second Street (595-7400). ●

FRANKENSTEIN—A new revival of the classic Mary Shelley novel, adapted by Joel Leffert and Nancy Nichols, and directed by Ted Davis. The story tells of one man obsessed with the desire to create life and the terrifying consequences of his inability to nurture his creation. In this version the creature is not an inherently evil animal; he is, in many ways, an abandoned child who is desperately anxious to be loved. Featured in the cast are James L. Walker (Victor Frankenstein), Timothy Wheeler (the Creature), Jean Tafler, Barry Craig Friedman, Jenn Thompson, and Larry Swansen. Thursday through Saturday at 8 p.m., Sunday at 3 p.m. (added performance 10/5 at 2 p.m.); \$10; 9/16 through 10/5. A Salamander Repertory Theater production at the **Soho Repertory Theater**, 46 Walker Street (695-2358).

THE GOOD TIMES ARE KILLING ME—Linda Barry's play, with music, about the coming of age of two girls, one white and one black, as they explore the mysteries of adolescence, music, divided families, and racism; directed by Mark Brokaw. Featured in the cast are Angela Goethals, Chandra Wilson, Peter Appel, Kim Staunton, Ray De Mattis, Ruth Williamson, Wendell Pierce, Kathleen Denhehy, Jennie Moreau, Ellia English, Brandon Mayo, Holly Felton, John Lathan, and Lauren Gaffney. Tuesday through Saturday at 8 p.m., Saturday at 2 p.m., Sunday at 3 p.m.; \$30 to \$35. Opened: 8/8/91. At the **Minetta Lane Theater**, 18 Minetta Lane (420-8000).

GUILT WITHOUT SEX—A neurotic musical starring Marilyn Sokol plays Wednesday and Saturday at 2 p.m.; \$20; through September. At the **Red Blazer Too**, 349 West Forty-sixth Street (564-8038).

THE JERSEY GIRLS—Larry Manogue's play tries with enormous effort to counter the negative image he seems to think his home state appears to suffer in theater and film, and the cast includes a California girl so man-crazy she makes the Jersey girls look like shut-ins. Others featured in the cast are Suzanne Scott, William White, Kipling Berger, and Kimberly Auslander; directed by Ken Lang. \$17.50 to \$20; Tuesday through Saturday at 8 p.m., Sunday at 3 p.m. and 7 p.m. At the **Actors Playhouse**, 100 Seventh Avenue South (691-6226).

LIPS TOGETHER, TEETH APART—Terrence McNally's play tells of two married couples sharing a Fire Island beach house over a long Fourth of July weekend; directed by John Tillingier. Featured in the cast are Roxanne Hart, Anthony Heald, Jonathan Hadary, Debo-

THEATER

rah Rush. Tuesday through Saturday at 8 p.m., Sunday at 7 p.m., Saturday and Sunday at 2:30; \$35. Opened: 6/15/91. A Manhattan Theater Club production at the **City Center's Stage I**, downstairs at 131 West Fifty-fifth Street (581-7907).

MACBETH—In this study of unbridled ambition and its consequences, Stephen McHattie has the title role with Jennifer Harmon as his Lady, Richard McWilliams as Macduff, and there is a cast of twenty. Friday through Thursday at 8 p.m., Saturday, Sunday and Wednesday, also at 2 p.m.; 9/13 through 25, 9/26 to 10/27. \$24 on weekend, \$20 on weekdays. Riverside Shakespeare Company production at **Playhouse 91**, 316 East Ninety-first Street (831-2000).

THE MATCHMAKER—Dorothy Loudon, Joseph Bova, Lisa Emery and Jim Fyfe star in this revival of Thornton Wilder's farce (remember "Hello, Dolly"?), set in Little Old New York in the 1880s; directed by Lonny Price. Featured in the cast are Jack Cirillo, Theodore Sorel, Jarlath Conroy, Eileen Leitchworth, Mary Di-veny, Wendy Lawless, Lisa Dove, Rob Kramer, and Michael Hayden. Tuesday through Saturday at 8 p.m., Wednesday, Saturday and Sunday at 2 p.m.; through 9/22; \$25 to \$35. At the **Roundabout Theater**, 100 East Seventeenth Street (420-1883).

THE MISANTHROPE—Moliere's satiric comedy, translated by Donald M. Frame and directed by Brenda Lynn Bynum, about a man's conflict between the society he hates and the socialite he loves. Featured in the cast are Rachel Bones, Allan Stevens, John Brewer, Dale Place, Camilla D'Avignon, Isaac Ho, Glo Duncan, Brian McGovern, and James Jenner. 9/12 through 10/6; Thursday through Saturday at 8 p.m., Sunday at 5 p.m.; \$10. At the **Oasis Theater Company**, 230 East Ninth Street (673-3706).

NUNSENSE—Dan Goggin's entertaining musical adventure comedy drama, now in its sixth year, of five sensible and motivated nuns who mount a talent show to raise money for what they consider to be a good and noble cause. Tuesday, Wednesday, Thursday at 8, \$30; Friday, Saturday at 8, \$35; Saturday and Wednesday at 2, Sunday at 3, \$32.50. **Douglas Fairbanks Theater**, 432 W. Forty-second Street (239-4321). ●●

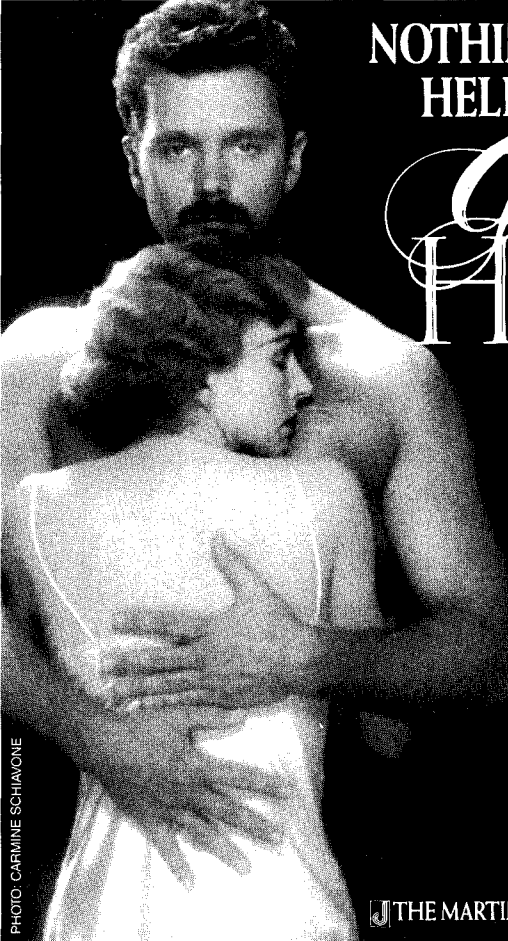
PAGEANT—A musical beauty contest, a deft parody and the rowdiest but possibly the sweetest farce in New York today, and consistently droll. Here five judges are selected from the audience to vote for Miss Glamouress; conceived, directed, and choreographed by Robert Longbottom; book and lyrics by Bill Russell and Frank Kelly, music by Albert Evans. Tuesday-Friday at 8:30, Saturday at 7:30 and 10:30, Sunday at 3:30 and 7:30; \$32.50-\$35; dinner available. **Blue Angel**, 323 West Forty-fourth Street (262-3333).

PENN & TELLER ROT IN HELL—Not really: they've returned after a successful international tour with additions to items featured in their Broadway hit. Model Carol Perkins made the move with them, as did "Casey at the Bat", and the duck and the anvil. Tuesday through Friday at 8 p.m., Saturday at 3 p.m., 7 p.m., and 10 p.m.; Sunday at 3 p.m.; \$35. At the **John Houseman**, 450 West 42nd Street (564-8038).

PERFECT CRIME—Warren Manzi's long-running thriller; about a wealthy female psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime;" directed by Jeffrey Hyatt. Opened: 4/5/87. Monday, and Thursday-Saturday at 8, Sunday at 3 and 7, Wednesday and Saturday at 2; \$30. **Theater Four**, 424 West Fifty-fifth Street (695-3401). ●●

REPERTORIO ESPANOL—Events at present being scheduled through September 29: Jacobo Langner's *Esperando La Carroz* (Waiting for the Hearse), directed by Braulio Villar (\$15). Dolores Prida's *Botanica*, directed by Manuel Martin (\$15). Roberto Cossa's *La Nonna*; directed by Braulio Villar (\$15). Gloria Gonzalez's *Cafe Con Leche*, directed by Rene Buch (\$15). Pilar Rioja with flamenco and traditional Spanish dance (\$18 to \$25) through 9/29. For dates and times, please phone theater. At the **Gramercy Arts Theater**, 138 East Twenty-seventh Street (889-2850).

RETURN TO THE FORBIDDEN PLANET—Written and directed by Bob Carlton, his play is dubbed "Shakespeare's Forgotten Rock 'n' Roll Masterpiece", and is loosely based on the Bard's *The Tempest*. Featured in the cast are Gabriel Barre, Michael Rotondi, Allison Briner, David LaDuca, Julie Cruise, James Wiggins, Jr., Mary Ehlinger, Louis Tucci, Erin Hill, Chuck Tempo, Robert McCormick, and Steve Steiner—all musicians who must be able to play at least five in-



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THEATER

struments. Tuesday through Friday at 8 p.m., Saturday at 6 p.m. and 10 p.m., Sunday at 2 and 6; \$31 to \$38; from 9/27. At the **Variety Arts Theater**, Third Avenue and Fourteenth Street (239-6200).

RING AROUND THE MOON—A revival of Jean Anouilh's comedy, translated and adapted by Christopher Fry and directed by Mary Alvarez, which tells the story of a set of identical twins, one a witty, cynical man of the world, the other a moping, moon-faced puppy type. Featured in the cast are Jeff Buckner, Michael Wire, Martin Everall, Mark Rogers, Fred Harlow, Candis Paule-Riggs, Kate Landro, Lou Kylis, Marilyn Price, Lee Eypper, and Wendy Coates. 9/5 through 22; Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; (an extra performance Wednesday, 9/18, at 8 p.m.); \$10. At the **Synchronicity Space**, 55 Mercer Street (586-1001).

SHORT SHOTS—*Out of Focus*, *Norman*, *Room 2303*, *Poopsy*, and *Joinin' of the Colors* are all original musical theater pieces, by David Tenney, Benita Green, Reena Heenan, Frank Jump, Lynn Portas, and Dan Clancy. directed by Bill Blechingsberg. Featured in the various casts are Lisa Asher, James Saxonnemeyer, Anne Healy, Lawrence Faljean, Frank Jump, Christopher Brown, Larry Klein, Milo Heenan, Alfred Lakeman, and Lorraine Serabian. Thursday through Monday at 7 p.m.; \$18.50. Schedules change practically weekly; it's best to phone the theater for specifics as to time and dates. At the **Improvisation Theater**, 358 West Forty-fourth Street. (765-8268).

THE SKIN OF OUR TEETH—Thornton Wilder's Pulitzer Prize-winning play dramatizes the indestructibility of mankind as it follows an allegorical family through the Ice Age, the Flood, and a modern war; directed by Robert Hupp. With Craig Smith, Elise Stone, Jeanne Demers, Joe Menino, Angela Vitale, Betty Burdick, Harris Berlinsky. Thursday-Saturday at 8; Sunday at 3; \$16; through 11/22. Jean Cocteau production at the **Bouwerie Lane Theater**, 330 Bowery (677-0060).

SLASHER: THE SPLATTER ROCK MUSICAL—A revival of the musical comedy with book by Michael Hillyer, Biff Paruolo, and Bill Wheeler, with music and lyrics by Michael Calderwood; directed by Jonathan Silver. Tuesday through Friday at 8 p.m.; \$15; through 10/4. At the **Wings Theater** in the Archive, Lower Level, 154 Christopher Street (627-2961).

SONG OF SINGAPORE—A bubbly brimming musical (and a great deal of fun) trying to answer the question: 'What do you do when a mysterious Asian slumps over dead at your bar with a handful of jewel-stuffed fish, and you just gotta sing and dance?' Directed by A. J. Antoon with an eye for zany detail; created by Erik Frandsen, Michael Garin, Robert Hipkens, Paula Lockheart, Allan Katz. Tuesday through Friday at 8 p.m., Saturday at 2 and 8 p.m., Sunday at 3 and 7; \$25-\$37.50. Opened: 5/23/91. At the **Song of Singapore Theater**, Seventeen Irving Place (228-0844).

SPARKY'S LAST DANCE—Richard Lay's "black comedy about white trash" has a Death Row setting; directed by John Wall. With Dennis Dooley (who plays the killer Hurricane), Bonnie Haagebuch (as his sister), and Helen Abrams (as his girl friend). Tuesday through Saturday at 8, Sunday at 3; \$15-\$18; through 9/29. At the **Forty-fifth Street Theater**, 354 West Forty-fifth Street (582-7862).

SUBLIME LIVES—Paul Firestone's play, directed by William E. Hunt, captures a part of America's great theatrical history, dealing with the lives of an actor/manager, a playwright, a drama critic, and two leading actresses. With Lenny Singer, Pamela Cecil, Julia Meade, Jordan Chamey, Ron Keith, Thom Christopher, Hans Friedrichs. Tuesday-Saturday at 8, Saturday at 2 p.m.; Sunday at 3 p.m.; \$20 to \$25. **Theater Row Theater**, 424 West 42nd Street (564-8038).

THE SUMMER THEY STOPPED MAKING 'LUDES—(*How Taking Peyote Turned Me Into a Coyote*): Steven Tanenbaum's comedy, directed by Scott Schneider, melds the disaffected drug culture of suburban teens with the sacred knowledge of the Native American sorcerer. Friday & Saturday at 8; through 9/28; \$10. **Dick Shea's Studio**, 100 E. 16th Street (243-6542).

TARTUFFE—Moliere's mid-17th century comedy is a concoction of desire, hypocrisy, and deception; translated by Donald M. Frame; directed by Shepard Sobel. Martin LaPlatney has the title role. Tuesday through Friday at 8, Saturday at 5 and 9, Sunday at 2; through 10/19 (no performance 9/17, a special performance 9/16 at 8); \$12 to \$16. At the **Pearl Theater**, 125 West Twenty-second Street (645-7708).

THE TIME MACHINE—H. G. Wells's classic novel, widely regarded as the prototype of all great science fiction stories, in which an English inventor travels a thousand years and finds a world of total strangeness; adapted for the stage and directed by Harv Dean; featuring Jim Mineo as the intrepid Time Traveler. Wednesday-Saturday at 8, Sunday at 3; \$12; through 9/22. **Second Studio for Actors Theater**, 163 West Twenty-third Street, on the fourth floor (463-7050).

UNIDENTIFIED HUMAN REMAINS AND THE TRUE TREASURE OF LOVE—Bud Fraser's new play, set in Edmonton, Canada, deals with love and relationships in a society where drug use, anonymous sex, murder, and fatal illnesses are frequent occurrences; directed by Derek Goldby. With Kim Pistone, Lenore Zann, Michael Connor, Scott Renderer, Tom Hodges, Robert McCaskill, Michelle Kronin, Olivia Negron. Tuesday through Friday at 8 p.m., Saturday at 7 p.m. and 10 p.m., and Sunday at 3 p.m. and 7 p.m. At the **Orpheum Theater**, 126 Second Avenue (477-2477).

WHO COLLECTS THE PAIN—Sean O'Connor's play about racial tension in present-day New York; directed by William Electric Black. It takes place in the spring of 1993, when a white Columbia student meets a black girl and their passion ignites. With Angel Jemmott, Gordon MacDonald, Robert Colt, Al Rodriguez, Lloyd Goodman, Jonathan Meyers, Khalil Kain, Frank Guy. Tuesday-Saturday at 8, Saturday at 3; 9/19-10/5; \$12. **Schapiro Theater** at Columbia University, 605 West 115th Street (996-7287).

YOUNG PLAYWRIGHTS FESTIVAL—Works of writers under the age of 19: *Donut World*, by Matthew Peterson; *Man at His Best*, by Carlotia Zimmermann; *Secrets to Square Dancing*, by Denise Maher; *I'm Not Stupid*, by David Rodriguez. Tuesday through Friday at 8 p.m., Saturday at 3 p.m. and 8 p.m., Sunday at 2 p.m. and 7 p.m.; 9/24 through 10/20 (there'll be no performance 10/13); \$22. This year these four selected plays were chosen from 725 entries. At **Playwrights Horizons Theater**, 416 West Forty-second Street (279-2400).

OFF OFF BROADWAY

BATTERY—Daniel Therriault's play, set in a cluttered home-appliance store in Chicago, exposes the relationship between the master-electrician owner, his apprentice, and his feisty girlfriend; directed by Jim Abar. Featured in the cast are Danna Lyons, David Mogentale, and Charles Willey. Through 9/22; 10. At the **Twenty-ninth Street Repertory**, 212 West Twenty-ninth Street, second floor (465-0575).

THE BOXING DAY PARADE—Clifford Mason's play, a commentary on the politics of Jamaica during the '60s; directed by Jennifer Vermont-Davis. With Arthur French, Clifford Mason, Norman Matlock, Pam Hyatt, and Carol London. Thursday-Sunday at 8; \$10. **Intar II**, 508 West 53rd Street (242-9244).

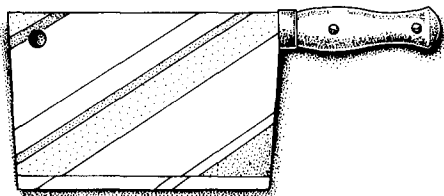
BUTTERED PASSIONS—Double Bill: Ralph Pena's *Cinema Verite*, directed by Jorge Ortol. Jessica Hagedorn's *Surrender*, directed by Ching Valdes-Aran. 9/24-28 at 8, 9/28, 29 at 3; \$15. At the **TADA Theater Space**, 120 West Twenty-eighth Street (582-3628).

CHEKHOV-FONDREN BILL—Chekhov's *Swan Song*, about an aging Shakespearean actor who's been reduced to playing clowns. Fred Fondren's *Why There Are No Beavers at Miss Mary's Place*, a Southern play dealing with eccentric madness in regular folks. Both directed by Fred Fondren. Thursday through Saturday at 8 p.m.; \$10; through 9/28. At the **Prometheus Theater**, 239 East Fifth Street (447-8689).

DOOMSDAY—Mati Unt's drama depicts pre-Glasnost life in Soviet-Estonia, centering on a fun-loving Estonian family forced to undergo psychological changes as they are terrorized by Nazi and Soviet perpetrators; directed by Linda Pakri. 9/19-21; \$10. At the **Arts Club Theater**, 570 Broome Street (447-5358).

DOUBLE BILL—Susan Glaspell's *Trifles* tells of the growing friendship between two wives as they discuss clues as to why another wife has murdered her husband; directed by Marta Keyes. August Strindberg's *Miss Julie*, directed by Hilary Six, is about the dissolution of sexual and class barriers and the tragedy that results from the encounter of a servant trying to better himself and a count's daughter discontent with the restraints of her place in society. Thursday through Saturday at 8, Sunday at 3 p.m. and 7 p.m.; 9/12 through 29; \$10. At the **Avalon Repertory Company Theater**, 2744 Broadway at 105th Street (316-2668).

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THEATER

FLOORLESS DANCING—Glenn Taranto's play about an actor struggling to grasp reality in an industry that exploits creative introspection. With DJ Mendel, Susan Izatt, Hall Smith-Reynolds, Eric Brown & Ray Norberto. Monday & Tuesday at 7, Friday & Saturday at 8, Sunday at 3; 9/20-22, 27-30, 10/1 & 4-8; \$10. **Ernie Martin Studio**, 311 West 43rd Street (642-5004).

FROZEN STYPH—At Ronald Cohen's comedy, you're invited to attend a dinner party in honor of the late frozen-food king. Evening includes dinner. Wednesday-Sunday at 8; \$65. **Il Sole**, 40 West 56th (696-8585).

INVASION OF THE 0000GS—Eric Swirsky's science fiction romp, directed by Filomena Riviello, about creatures from another planet; music by the rock band, Idle Chatter. Monday & Tuesday at 8; \$5; through 12/30. **Courtyard**, 39 Grove Street (841-0259).

LEPER PRIEST—Father Damien is the subject of Aldyth Morris's play starring William Walsh in ashew about self-sacrifice among exiled lepers on a Hawaiian island. Tuesday-Saturday at 8; Saturday & Sunday at 2; from 9/24; \$20. **Irish Arts**, 553 West 51st (757-3318).

LINE—Israel Horowitz's play about 5 people who want to be first in line, directed by Doug Lieth; Wednesday, Saturday, and Sunday at 9:30; \$10. In repertory with *I-Land*, which is excerpted from Sonia Picer's novel; directed by Laura Josepher, Thursday and Friday at 9:30; \$10; through 10/13. **13th Street Theater**, Fifty West 13th Street (675-6677). ••

OUR OWN RED BLOOD—Cecil Jenkins's psychological thriller with Northern Ireland as a backdrop. Tuesday-Saturday, 9/24-29, at 8; Sat., Sun. mats at 2; \$8. **Roundabout**, 307 W. 26th Street (420-1360).

OUT AT SEA—Slawomir Mrozek's political satire presenting how all political structures ultimately benefit the privileged. Three men are on a raft in the sea. When provisions are exhausted, they realize one of them must be eaten. Directed by David LeBarron. Featured in the cast are Barry Cassidy, Laura Guthan, George Rex, and Ric Nese. Friday and Saturday at 11 p.m., Sunday at 8 p.m.; 9/13 through 22; \$5. At the **House of Candles Theater**, 99 Stanton Street (353-3088).

SOME OF US JUST AREN'T THAT WEIRD—Jeff Hagedorn's comedy about a journey through life, sex, and softball; directed by Laura Josepher. With Nina D'Abbracci, Ellen Weinberg, Bob Dillon, Ashley Warner, Nancy Flom, Sunday Theodore, Anthony Gallo, Richard Tanner, Whitney Hamilton, Lori Sypek, Kevin Hayes, Brian Honohan. Thursday through Sunday at 7; \$10; through 10/13. **Thirteenth Street Theater**, 50 West Thirteenth Street (675-6677).

TITUS ANDRONICUS—Shakespeare's first tragedy which spins a tale of treachery and vengeance; directed by David Herskovits. 9/18-22, 25-29 at 7:30; \$10. **NADA Theater**, 167 Ludlow Street (420-1466).

TONY 'N' TINA'S WEDDING—A wedding at St. John's Church, 81 Christopher Street; then a reception at 147 Waverly Place, with Italian buffet, champagne, and wedding cake, and celebrate with the happy couple. Tuesday through Saturday at 7 p.m., Saturday and Sunday at 2 p.m.; phone for prices (279-4200).

TURNIP FESTIVAL—Series A: Tuesday through Saturday at 8, Sunday at 7, Saturday at 3, Sunday at 2; through 9/22. Sylvia Cahill's *When Antonella Danced the Tango*, directed by Mark Cole; Alan Minieri's *He Dies in the End* (or, *The Play by Play of the Play*), directed by Wendy Davidson. Series B: Billy Aronson's *Getting To Know You*, directed by Barbara Kahn; Richard Keller's *The Distribution Curve*; Carol Turturro's *Still Life in Red Pots*; 9/18-21 at 8; \$8-\$10. **Harold Clurman Theater**, 412 West 42nd Street (463-9511).

UNCLE VANYA—Chekhov's drama plunges deep inside the emotional whirlwind of a provincial Russian family; directed by Jocelyn Cramer. With Andrew Greenway, Sandy Walge, Julie Rapoport, Alfred Preisser. Wednesday-Saturday at 8; \$10; through 9/28. **House of Candles**, 99 Stanton Street (353-3088).

WITS END—Chekhov's *Summer in the Country*, directed by David Wyeth; Mauryne Horan's *Salt of the Earth*, directed by Allan Michael Grosman. Thursday-Saturday at 8, Sunday at 3; \$8; through 9/22. **Westside Repertory**, 252 West 81st Street (874-7290).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York Magazine* will be happy to advise you of their availability.

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OTHER EVENTS

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FESTIVALS, FAIRS, PARADES—The 34th Annual German-American Steuben Parade is set for 9/21 at noon. Begins at Fifth Ave. and 63rd St. and ends at 86th St. and Second Ave. The parade is preceded by a church service at St. Patrick's Cathedral at 9:30 a.m. Call for more information (516-239-0741). . . . The 1991 Medieval Festival returns to Fort Tyron Park, W. 193rd St. and Fort Washington Ave., on 9/22. Magicians, minstrels, jesters, dancers, knights, and other period characters will re-create the Middle Ages. Raindate is 9/29. From noon to 6. Free (781-4051). . . . The Friends of Alice Austen House present their Fall Antiques Fair on 9/21-22, 10 a.m.-5. Located at 2 Hylan Blvd. in Staten Island. \$2; includes admission to the photography exhibit, "Alice Austen: The Lark Life" (718-816-4506). . . . The Eleventh Annual Washington Square Park Crafts and Antiques Fair is on 9/21 from 11 a.m. to 7. On Washington Sq. S. from MacDougal St. to Broadway. Featured are international foods, artists, antique dealers, and a performance by the Walkabout Clearwater Singers at 2 on the stage at LaGuardia Pl. and Washington Sq. S. Free (764-6330).

BENEFITS—Singer Joey Arias performs a concert at Carnegie Hall's Weill Recital Hall, Seventh Ave. at 57th St., to benefit New York City's Lesbian and Gay Community Services Center. On 9/22 at 8:30. A reception at Restaurant Bellvue, 496 Ninth Ave., follows the performance. \$75; reserve (686-6492). . . . Browse through a vast array of new and used French books at the French Institute/Alliance Francaise Book Sale on 9/23-24, from noon to 8. At 22 E. 60th St. Proceeds go toward the purchase of new library materials. Books are \$1 and up; call for more information, or if you'd like to volunteer (355-6100).

EXHIBITIONS—Operation Solomon, the historic airlift of more than 14,000 Ethiopian Jews to Israel last May is the subject of a photography exhibit at the Empire State Building's Fifth Avenue Gallery, in the main lobby at Fifth Ave. and 34th St. Features colorful baskets and tools used by Ethiopian Jews in remote villages. Runs through 11/25, 8 a.m. to 11:30 p.m. Free (736-3100).

LECTURES, READINGS—The Royal Oak Foundation sponsors two lectures on jewels of the crown, The Two Queens: Elizabeth I and Mary Stuart, on 9/23 at 6. At the Grolier Club, 47 E. 60th St. \$15; reserve (966-6565). . . . The New York Public Library presents Anthony Lewis: Some Thoughts on the First Amendment on 9/24 at 6. In the Celeste Bartos Forum, Fifth Ave. and 42nd St. \$5; reserve (221-7676). . . . The Museum of the City of New York, Fifth Ave. at 103rd St., hosts a talk by Luc Sante, author of *Low Life: Lures and Snares of Old New York*, on 9/22 at 2. Free with museum admission (534-1672). . . . The City University of New York hosts a criminal justice administrators forum on Policing the Police on 9/19 at 6. Captain John Moran, Commander Carlo Cudio, and former Minneapolis Chief of Police Tony Bouza, speak. At the John Jay College of Criminal Justice, 445 W. 56th St. Free (237-8418).

SEMINARS, SYMPOSIUMS, WORKSHOPS—The Bloomingdale House of Music, 323 W. 108th St., offers a workshop featuring Music of the Court of Henry the Eighth on 9/21, 9:30 a.m.-5. Instruction, from lower-intermediate through advanced in soprano, alto, tenor, and bass recorders and in treble, tenor, and bass violin, is available. \$45; registration is required (663-6021). . . . The Museum of Television and Radio, 25 W. 52nd St., presents The Artist at Work on 9/24 from 6 to 7:30. Arthur C. Danto moderates this seminar exploring electronic media and the visual artist in profile and conversation. Panelists in-

clude Michael Blackwood, Jenny Holzer, David Ross, George Segal, and Kirk Varnedoe. \$10; reserve (621-6600).

PERFORMANCES—Don't miss free performances of the National Shakespeare Company's *Taming of the Shrew* and *Macbeth* on 9/19-20. At the Pace Downtown Theater, 3 Spruce St., at 11 a.m. and 8. Reserve (346-1715). . . . The Mettawee River Company presents *Wichikapache Goes Walking*, a play with masks, based on tales of the Swampy Cree, on 9/20-22 at 7:30 and 9/22 at 2. At the Harry DeJur Playhouse, 466 Grand St. \$3, \$6 (929-4777). . . . The Theater for the New City presents *Accident: A Day's News*, based on the novel by Christa Wolf, 9/19-22 and 9/26-29 at 8. Directed by Joanne Schultz, it features Jody Moore as a writer forced to confront the effects of modern technology on her life in the wake of Chernobyl. At 155 First Ave. at 10th St. \$5; reserve (254-1109). . . . The Riverside Shakespeare Company features circus vaudeville star Michael Trautman in a series of five shows at Playhouse 91, 316 E. 91st St. between First and Second Aves. Dates: 9/21, 28 and 10/5, 12, 19; showtime is at noon. Adults \$10, children \$7; reserve (369-2273). . . . The 1991 musical of the Diocesan Theatre Guild is *The Music Man*, 9/21-10/6 at Bishop Ford Central Catholic High School, 500 19th St. at Prospect Park W. in Brooklyn. Sat. at 8 and Sun. at 2:30. \$10-\$20; reserve (718-625-4422).

TOURS

RADICAL WALKING TOUR—Greenwich Village Part II. 9/21 at 1: Visit the alleged site of the Rosenberg's espionage activities, the oldest gay and lesbian bookstore, and a speakeasy used as a meeting place by the Industrial Workers of the World in an off-beat tour led by Bruce Kayton. Meet at Sheridan Square in front of Village Cigars. \$6. (941-0332).

BROOKLYN'S HISTORY MUSEUM—Brooklyn's South Ferry: Continuity and Change. Mary Ann DiNapoli explores this Arab-American community from Our Lady of Lebanon Cathedral to the ethnic stores of lower Atlantic Avenue. Meet at Norstar Bank at Remsen and Court Sts. \$8 (718-624-0890).

LOWER EAST SIDE WALKING TOUR—9/22 at 11 a.m., a tour with author-historian Oscar Isaacowitz, tracing the history of Jewish immigration to New York City. \$15 (718-951-7072).

JACOB RIIS REVISITED—9/22 at 1, a look at the notorious "bnd" of Mulberry St., the heart of the old Jewish ghetto, and other areas that Riis struggled to free from corrupt police, politicians, and landlords. Sponsored by the Museum of the City of New York. \$15; reserve (534-1672).

GREEN-WOOD CEMETERY TOURS—9/22 at 1, historian John J. Cashman leads "Famous American Grave Sites: Tour #1." Meet inside the main entrance at Fifth Ave. and 25th St. \$5 (718-469-5277), Brooklyn.

CITYWALKS—Tours with John Wilson. 9/21 at 1, **Bleeker St. From Bowery to Abington Square.** Meet at the southwest corner of Broadway and Bleeker St. . . . 9/22 at 1, **West of Downtown: Tribeca, the World Trade Center, and Battery Park City.** Meet at northwest corner of Broadway and Chamber Sts. \$12 (989-2456).

ELDRIDGE STREET PROJECT—Visit the Eldridge Street Synagogue, an architectural landmark, and other sites. Sundays on the hour from 10 a.m. to 4. Meet at 12 Eldridge St. between Canal and Division Sts. \$4; \$2.50 for children (219-0888).

LOWER MANHATTAN—9/22 at noon, a tour with Joyce Gold. Meet at Trinity Church on Broadway and Wall St. for historical walk. \$10 (242-5762).

ADVENTURE ON A SHOESTRING—9/21 at 2:30, **Hollywood on the Park**, a tour of Central Park West Park from 60th to 76th Sts. \$5; reserve (265-2663).

LOWER EAST SIDE TENEMENT MUSEUM TOURS—9/29 at noon: **Peddler's Pack.** A costumed guide will trace the life of an actual immigrant family, as the tour stops at the Daily Forward Building, the Educational Alliance, a yeshiva, and other historic places related to the immigrant experience . . . 9/22 at noon: **Streets Where We Lived.** A multi-ethnic walk focusing on past, present, and changes on the Lower East Side, in Chinatown, and Little Italy. From the museum, 97 Orchard St. . . . 9/22, 29 at 1: **Hua Fu.** Historian Peter Kwong takes visitors on a tour through the vibrant Chinese-American community including a visit to Chinatown's oldest general store. \$12, seniors \$11, students \$6 (431-0233).

TOURS WITH THE 92ND STREET Y—In town (must reserve ahead; 996-1100): 9/22 from 11 a.m. to 3:30, **Jewish Williamsburg**, \$25.

SIDEWALKS OF NEW YORK—517-0201 for information. Each tour, \$10 unless noted. 9/21, 28 at 6: **Ghosts After Sunset**; meet at Washington Square Arch for a tour of the "haunted" Village, including the Mark Twain house and Gay Street. . . . 9/22 at 2: **Chelsea Saints and Sinners**; meet at Fiasco Restaurant, 358 West 23rd St., for a champagne brunch followed by a tour through the history, architecture, and characters of historic Chelsea. . . . 9/22, 29 at 2: **Murder Tour**; meet in front of the Omni Park Central Hotel, Seventh Ave. at 56th St., to take in the locales of some of the city's past crimes. . . . 9/21, 28 at 6: **Ye Olde Tavern Tour**; meet at Washington Square Arch for some visits to old and/or historic Village watering holes; drinks and tips extra. . . . 9/22 at 2: **A Tour Named Jackie**; meet at the Cooper-Hewitt Museum, Fifth Ave. and 91st St., to see the habitats of "the most famous woman in the world." . . . 9/21, 28 at 2: **Historic Greenwich Village**; meet at Washington Square Arch to hear about folklore, architecture, and history. . . . 9/21 at 2: **Screen Scenes**; visit the homes of movies stars and film locations on the Upper West Side. Meet in front of 2 Columbus Circle.

FRIENDS OF THE PARK—9/22 at 1:30, **Central Park Bridges.** Meet at the Miner's gate at Fifth Ave. and 76th St. for a tour with Tim Marshall and Tom Giordano. \$1 (473-6283).

LOOK FOR WILD FOODS—"Wildman" Steve Brill's walks in our town's parks, in search of edible plants in the environment (718-291-6825). Most walks are 11:45 a.m.-3:45. 9/21, Van Cortlandt Park, Queens. 9/22, Cunningham Park, Queens.

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SPORTS

FOOTBALL—Giants, Giants Stadium, E. Rutherford, N.J. (201-935-8222). 9/22 at 1 vs. Cleveland. . . . Jets, Giants Stadium, E. Rutherford, N.J. (516-538-7200). Next home game: 9/29 at 4 vs. Miami.

BASEBALL—Mets, Shea Stadium, 126th St. and Roosevelt Ave. (718-507-6387), Queens. \$6.50-\$14. 9/18, 19 at 7:40 vs. Chicago. 9/20 at 7:40, 9/21, 22 at 1:40 vs. St. Louis. 9/24-26 at 7:40 vs. Pittsburgh. . . . Yankees, Yankee Stadium, 161st St. and River Ave. (293-6000), Bronx. \$4.50-\$12. 9/16-18 vs. Milwaukee.

STEPS—Staten Island Half-Marathon (Grand Prix #4), 13.1M, 9/22 at 9 a.m., Staten Island. New York Road Runners Club, 9 East 89th St. (860-4455).

HORSE RACING—Belmont Fall Meeting, 8/28-10/21 (718-641-4700). Daily except Tue.; post time: 1 p.m. \$2, Grandstand; \$5, Clubhouse.

COMPILED BY KATE O'HARA

RESTAURANT D I R E C T O R Y

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly \$15 and under*
(M)	Moderate—Mostly \$15-\$35*
(E)	Expensive—Mostly \$35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress opt:	Jacket
Casual:	Come as you are

*Average cost for dinner per person ordered à la carte.

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ALISON ON DOMINICK STREET—38 Dominick St., nr. Hudson St. (727-1188). Casual. Country French. Spcls: lamb shanks with pureed white beans, ragout of mussels, charred lamb salad with capers and lemon cayenne mayonnaise. Res. nec. D only Mon.—Sat. 5:30-11, Sun. to 9:30. Pre-theater D 5:30-6:30. Private parties for 35. **AE, CB, DC, MC, V.**

AMICI MIEI—475 W. Broadway, at Houston St. (533-1933/1850). Casual. Italian. Spcls: homemade ravioli, black linguini, vegetable carpaccio. Res. sug. L Mon.—Fri. noon-4. Br Sat.—Sun. noon-5. D daily 5-11 a.m. Private parties. **(M) AE, DC, MC, V.**

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.—Thu. noon-11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. **(M) AE, DC, MC, V.**

BOULEY—165 Duane St., bet. Hudson and Greenwich Sts. (608-3852). Formal. Modern French. Spcls: tuna gravlax, seared black sea bass in special spices with truffle vinaigrette, painters palette of fruit. Res. nec. L Mon.—Fri. 11:30-3. D Mon.—Sat. 5:30-11. Closed Sun. **(E) AE, CB, DC, MC, V.**

CAN—482 W. Broadway, at Houston St. (533-6333). Casual. Vietnamese-French. Spcls: stir-fried Maine blue-crab with lemon grass and cracked pepper, crispy skin red snapper with baby spinach in a curry sauce, grilled stuffed squid with lemon, coriander and dill dressing. Res. sug. L daily 11:30 a.m.-5. D Sun.—Thu. 5-10:30, Fri.—Sat. to 11:30. **(M) AE, CB, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. Contemporary French. Spcls: duckling with ginger cassis sauce, poached salmon with warm lem-

on vinaigrette, dessert souffles. L Tue.—Fri. noon-3:30. Br Sat.—Sun. noon-4:30. D Sun.—Thu. 6-11, Fri.—Sat. to midnight. Outdoor terrace. **(M) AE, CB, DC, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. French/American. Spcls: lobster ravioli stuffed with wild mushrooms and baby vegetables, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Mon.—Thu. 6-11:30, Fri.—Sat. to midnight. Pre-theater D Mon.—Fri. 6-7. Br Sun. noon-9. Jazz nightly. **(M-E) AE, CB, DC, MC, V.**

HUDSON RIVER CLUB—4 World Financial Center (786-1500). Formal. American Hudson River Valley. Spcls: salmon in woven potatoes, rabbit pot-pie, lump crab and potato fritters, venison and other game dishes. Res. sug. L Mon.—Fri. noon-2:30. Br Sun. noon-3. D Mon.—Sat. 5:30-10, Sun. noon-6. Pre-theater D Mon.—Fri. 5-6:30. Private parties for 15-150. **(E) AE.**

JOUR ET NUIT—337 W. Broadway, at Grand St. (925-5971). Casual. French. Spcls: hangersteak with shallot juice, mushroom fricassée, and crisp potatoes; rib-eye steak with steamed vegetables; skate with braised lettuce and capers. Res. sug. L Mon.—Sat. noon-3. Br Sun. noon-3. Light lunch menu daily 3-6. D daily 6-midnight. Bar till 2 a.m. **(M) AE, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: scaffold stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt-almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.—Fri. 11:30 a.m.-2:30. D Mon.—Fri. 5-10. Barroom: 11:30 a.m.-11. Free D parking. Closed Sun. **(M) AE, CB, DC, MC, V.**

MONTRACHET—239 W. Broadway, off White St. (219-2777). Casual. French. Spcls: pasta with wild mushrooms and truffle juice, baby pheasant with orzo and olives, roast lobster with curry and crisp onions. Res. sug. L Fri. only noon-3. D Mon.—Sat. 6-11. Private parties for 10-60. Closed Sun. **(M-E) AE.**

PATRISSEY—98 Kenmare St., at Mulberry St. (226-2888). Casual. Italian. Spcls: lobster agghiata, spiedino alla Romano, linguini with lobster sauce. Res. sug. L Mon.—Fri. noon-3. D daily 5-11. Private parties for 25. **(M) AE, CB, DC, MC, V.**

PONTE'S—Desbrosses and West Sts., 2 blocks south of Canal, upstairs (226-4621). Dress opt. Italian/Continental. Spcls: steak, seafood. Res. sug. L Mon.—Fri. noon-3:30. D Mon.—Thu. 5:30-11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M) AE, CB, DC, MC, V.**

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts. (966-3518). Dress opt. French bistro. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D daily 6-2 a.m. **(M-E) AE, MC.**

ROSEMARIE'S—145 Duane St., bet. W. Broadway and Church St. (285-2610). Casual. Italian. Spcls: tagliatelle with beet sauce, seafood ravioli, veal medallions with masala. Res. sug. L Mon.—Fri. noon-3. D Mon.—Wed. 5:30-10:30, Thu.—Sat. 5:30-11. Closed Sun. **(M) AE, CB, DC, MC, V.**

ROYAL CANADIAN PANCAKE HOUSE—145 Hudson St., bet. Beach and Hubert Sts. (219-3038). Casual. Canadian. Spcls: waffle, pancakes, waffles, crepes, soup, sandwiches, steak au poivre, seafood vol-au-vent. No res. B, L and D daily 7 a.m.-midnight. **(I-M)**

No credit cards.

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110

different wines by the glass. No res. Open Mon.—Thu. 11:30 a.m.-2 a.m., Fri.—Sat. 11:30 a.m.-4 a.m., Sun. 11:30 a.m.-10. **(I-M)**

AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Mon.—Wed. 11:30 a.m.-11, Thu.—Sat. to midnight, Sun. to 10. Br Sat.—Sun. 11:30 a.m.-4. Outdoor terrace. **(I)**

AE, DC, MC, V.

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (non-member surcharge). Spcls: rack of lamb James Beard; grilled half lobster with clams, mussels and fresh prawns. Res. nec. D Mon.—Sat. 5-10. Spcl. sunset supper nightly 5-6:30. Buffet Sat.—Sun. noon-3. **(M) Cellar in the Sky:** Wine-cellar setting. 7-course D with 5 wines. Mon.—Sat. at 7:30. Res. nec. Classical guitarist. **(E) Hors d'Oeuvre and City Lights Bar:** Jacket required. B Mon.—Fri. 7 a.m.-10:30 a.m. International hors d'oeuvres and supper menu Mon.—Sat. 3-1 a.m. (cover after 7:30), Sun. 4-9 (cover after 4). Br Sun. noon-3. Jazz and dancing nightly. Private parties. Free D parking. **(M) AE, CB, DC, MC, V.**

South Street Seaport

FULTON STREET CAFE—11 Fulton St. (227-2288). Casual. American/seafood. Spcls: steamed 1-lb. lobster, Manhattan chowder, mixed fried fish, seafood kabab. L daily 11 a.m.-4. D daily 4-10. Ent. Thu.—Sun. 5-11. **(I) AE, CB, DC, MC, V.**

GIANNI'S—15 Fulton St. (608-7300). Casual. Northern Italian. Spcls: fettuccine alla quattro formaggio, oven-poached salmon, garlic bread with Gorgonzola. Res. sug. L and D Sun.—Thu. 11:30 a.m.-midnight, Fri.—Sat. to 1 a.m. Private parties for 100. Discount parking. **(M) AE, CB, DC, MC, V.**

GILMORE'S DEEP BLUE—11 Fulton St. in the Fulton Market building (227-9322). Casual. American. Spcls: crab cakes, linguine with shrimp and scallops, penne with chicken, steak. Open Sun.—Tue. 11:30 a.m.-8, Wed.—Sat. till 10. Pianist nightly. **(M) AE, DC, MC, V.**

MACMENAMIN'S IRISH PUB—Pier 17, 3rd floor (732-0007). Casual. Irish pub. Spcls: corned beef sandwiches, roasted turkey with mashed potatoes, seafood salad. Open daily 10 a.m.-4 a.m. **(I) AE, CB, DC, MC, V.**

SGARLATO'S CAFE—Pier 17, Promenade Level. (619-5226). Casual. Continental. Spcls: seafood fettuccine alfredo, grilled swordfish, chicken piccata. L Mon.—Sat. 11-4. Br Sun. 11-3. D Sun.—Thu. 4-11, Fri.—Sat. to 1 a.m. **(M) AE, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 9, South St. at Wall St. (742-7278). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.—Fri. at noon, Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E) AE, MC, V.**

Greenwich Village

BOXERS—190 W. 4th St. (633-2275). Casual. American. Spcls: broiled pork chops with tropical fruit chutney, seared salmon steak with dill butter, grilled cornish game hen with apricot glaze, hamburgers. L Mon.—Fri. 11:30 a.m.-4. Br Sat.—Sun. noon-4. D daily 4-4 a.m. Private parties for 50. **(I-M)**

AE, CB, DC, MC, V.

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St. (206-1830). Casual. Belgian/French. Spcls:

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RESTAURANTS

carbonnade flamande, waterzooi; steak with pommes
frites, mussels. Res. sug. L Tue.-Sat. noon-3. D
Mon.-Sat. 5-midnight, Sun. 4-10:30. Br Sun.
noon-4. (M) **AE, MC, V.**

CAFE ESPANOL—172 Bleecker St. (505-0657; 353-
2317). Casual. Spanish/Mexican. Spcls: paella ala
marinera, parrillade de marisco, lobster. Res. sug. L
daily noon-4. D Mon.-Thu. 4-midnight, Fri.-Sun.
to 1 a.m. Reduced rate P Sun.-Thu. 5-midnight.
(I-M) **AE, DC, MC, V.**

DA SILVANO—260 Sixth Ave. (982-0090). Casual. Flor-
entine. Res. nec. L Mon.-Fri. noon-3. D Mon.-
Sat. 6-11:30, Sun. 5-11. (M-E) **AE.**

EL COYOTE—774 Broadway, bet. 9th-10th Sts. (677-
4291). Casual. Mexican. Spcls: large combination
plates, chili rellenos, shrimp con salsa verde. L
Mon.-Sat. 11:30 a.m.-3. Br Sun. noon-4. D
Sun.-Thu. 3-11:30, Fri.-Sat. to midnight. (I)
AE, CB, DC, MC, V.

EL FARO—823 Greenwich St. (929-8210). Casual.
Spanish. Spcls: chicken villarroy, mariscada egg
sauce, veal extremena. No res. L Mon.-Fri. 11
a.m.-3. D Mon.-Thu. 3-midnight, Fri. to 1 a.m.,
Sat. noon-1 a.m., Sun. 1-midnight. (M)
AE, CB, DC, MC, V.

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Dress
opt. American. Spcls: goat cheese salad with beets,
seafood salad, rack of lamb with garlic flan and fla-
geolet, warm chocolate cake. Res. nec. L Mon.-Fri.
noon-2:30, D Mon.-Thu. 5:30-10, Fri.-Sat. to 11,
Sun. to 9:45. (E) **AE, CB, DC, MC, V.**

GRAND TICINO—228 Thompson St., bet. 3rd and
Bleecker Sts. (777-5922). Casual. Northern Italian.
Spcls: osso buco con risotto, frutti di mare, chicken
classico. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat.
5-11. Closed Sun. (M) **AE, CB, DC, MC, V.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave.
(242-7350). Dress opt. American/seafood. Spcls: lob-
ster American, swordfish grilled over mesquite. Res.
nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30,
Sun. 5-10. (M-E) **AE, CB, DC, MC, V.**

MANHATTAN CHILI CO.—302 Bleecker St., nr. Seventh
Ave. (206-7163). Casual. South-western American.
Spcls: 7 different kinds of chili, chicken tortilla pie,
fajitas, fruit margaritas. L Mon.-Fri. 11:30-4:30, Br
Sat.-Sun. 11:30-4:30. D Sun.-Thu. 4:30-midnight,
Fri.-Sat. to 1 a.m. Outdoor garden. (I) **MC, V.**

MARTA—75 Washington Place. (673-4025). Casual.
Northern Italian. Spcls: linguini carbonara, gnocchi al
pesto, veal cardinale, chicken alla Valdostana, pasta
with lobster sauce. Res. sug. L and D Tue.-Thu.
noon-11, Fri.-Sat. to 11:30, Sun. 1-11. Closed Mon.
(M) **AE, MC, V.**

MINETTA TAVERN—113 Macdougall St., at Minetta
La. (475-3850). Casual. Italian. Spcls: malfatti, tortel-
lacci, gnocchi, risotto frutti di mare, pollo siciliano.
Res. sug. L daily noon-3. D daily 3-midnight. (I-M)
AE, CD, DC, MC, V.

MONTE'S—97 Macdougall St. (228-9194; 674-9456).
Casual. Italian. Spcls: homemade pasta, osso buco alla
milanese, fresh fish. Res. sug. Open Mon., Wed.—
Sun. noon-11. Closed Tue. (M)
AE, CB, DC, MC, V.

PORTO BELLO—208 Thompson St., bet. W. Third
and Bleecker Sts. (473-7794). Casual. Italian. Spcls:
red snapper marchiaro, veal Riviera, chicken vecchia
sturla. Res. nec. L and D Sun.-Thu. noon-11, Fri.—
Sat. to 11:30. (M) **AE, MC, V.**

ROSE CAFE—24 Fifth Ave., at 9th St. (260-4118). Cas-
ual. American. Spcls: rare charred tuna with mango,
tomato and green onion vinaigrette; crisp potato pan-
cakes with creme fraiche and three caviars; cassoulet;
roast Peking duck with plum sauce and scallion pan-
cakes. Res. nec. L Mon.-Fri. 11:30 a.m.-3:30. Br
Sat.-Sun. 11:30 a.m.-3:30. D daily 5:30-1 a.m. (M)
AE, MC, V.

SEVILLA—62 Charles St., at W. 4th St. (929-3189).
Casual. Spanish. Spcls: paella a la Valenciana, maris-
cada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thu.
3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-mid-
night. (I-M) **AE, DC, V.**

14th-42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-
3828). Casual. American. Spcls: seafood, steaks, pas-
ta. Res. sug. L Mon.-Fri. noon-5. D Mon.-Fri. 5-11,

RESTAURANTS

Sat. to 11:30, Sun. 4:30-9. Br Sat.-Sun. noon-4. (M)
AE, CB, DC, MC, V.

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: red snapper veneziana, farfalline al salmone, veal scallopini sorrentino, cold seafood salad. Res. sug. L Mon.-Fri. noon-4:30. D Mon.-Wed. 5:30-1 a.m., Thu.-Sat. to 2 a.m., Sun. 5-midnight. (M) AE, DC, MC, V.

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: fried calamari with variety of sauces, chicken or beef fajitas. Res. sug. L and D Mon.-Fri. 11:30 a.m.-11, Sat. 5:30-11. Br Sun. noon-4. (M) AE, CB, DC, MC, V.

FINO—4 E. 36th St. (689-8040). Casual. Northern Italian. Spcls: pappardelle boscaiola, veal paillard balsamico, tiramisu. Res. nec. L and D Mon.-Sat. noon-11. Private parties for 70. Closed Sun. (M) AE.

HAROLD'S—150 E. 34th St. in the Dumont Plaza (684-7761). Casual. American. Spcls: grilled tuna with spinach and warm Dijon cream, mustard-marinated chicken grilled with vegetables, smoked chicken and grilled shrimp with farfalle pasta. Res. sug. B Mon.-Fri. 7 a.m.-10 a.m., Sat.-Sun. 8 a.m.-11 a.m. L Mon.-Fri. noon-4. Br Sun. 11 a.m.-3. D Mon.-Fri. 4-10, Sat.-Sun. 3-10. Private parties for 6-60. (M) AE, CB, DC, MC, V.

LES HALLES—411 Park Ave. South, bet. 28th-29th Sts. (679-4111). Casual. French bistro. Spcls: steak frites, cassoulet, steak tartar. Res. nec. L daily noon-3. Light menu daily 3-6. D daily 6-midnight. (M) AE, CB, DC, MC, V.

MESA DE ESPANA—45 E. 28th St. (679-2263). Casual. Spanish/seafood. Spcls: paella Valencia, zarzuela, chicken villaroy. Res. sug. Open for L and D Mon.-Thu. noon-10:30, Fri.-Sat. to 11, Sun. 1-10. Guitarist Thu.-Sat. from 6. (M) AE, DC, MC, V.

MESA GRILL—102 Fifth Ave., bet. 15th-16th Sts. (807-7400). Casual. Southwestern. Spcls: blue-corn salmon cake, shrimp and roasted corn tomale, red snapper roasted in banana leaves, smoked and grilled pork loin with apricot serrano chili sauce. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 5:30-11, Sun. 5:30-9:30. (M) AE, DC, MC, V.

NICOLA PAONE—207 E. 34th St. (889-3239). Jacket required. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon.-Fri. noon-1:30. D Mon.-Sat. 5-9:30. Private parties. Closed Sun. (M) AE, CB, DC.

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30 a.m.-9:30. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

PARK BISTRO—414 Park Ave. So., bet. 28th-29th Sts. (689-1360). Casual. French. Spcls: petatou of warm goat cheese with fresh thyme, polenta of lobster with ratatouille sauce, bayaldi of lamb with flageolets. Res. sug. L Mon.-Fri. noon-3. D daily 6-11. (M) AE, CB, DC, MC, V.

POSITANO—250 Park Ave. So., at 20th St. (777-6211). Casual. Italian. Spcls: coniglio alla saracena, salmone alla griglia, risotto al nero. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thu. 5:30-11, Fri.-Sat. to 12:30 a.m. Closed Sun. (M) AE, CB, DC, MC, V.

ROSSINI'S—108 E. 38th St. (683-0135). Casual. Northern Italian. Spcl: hot antipasto, chicken primavera. Res. nec. Open Mon.-Fri. 11:30 a.m.-11:30, Sat. 4:30-midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. (M) AE, DC, V.

SATURNIA—70 Park Ave., at 38th St. (983-3333). Dress opt. European-American. Spcls: seared yellowfin tuna with yellow tomato coulis, sauteed medallions of veal with ratatouille and Roquefort sauce, seared sea scallops with sundried tomatoes and leeks. Res. sug. B Mon.-Fri. 6:30 a.m.-10:30 a.m., Sat.-Sun. 7 a.m.-noon. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Private party rooms for 15-200. Closed Sun. (E) AE, CB, DC, MC, V.

STELLA DEL MARE—346 Lexington Ave., bet. 39th-40th Sts. (687-4425). Dress opt. Northern Italian. Spcls: charcoal grilled red snapper and swordfish, black pasta, seafood risotto, broiled double veal chop. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-10:30. Private parties for 25-100. Pianist Mon.-Sat. from 6-10:30. Closed Sun. (M-E) AE, CB, DC, MC, V.

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RESTAURANTS

TINA'S—249 Park Ave. South, at 20th St. (477-1761). Casual. Chinese. Spcls: lemon chicken, temple duck, General Tso's prawns. Res. sug. L Mon.-Sat. noon-5. D Sun.-Wed. 5-11, Thu. to 11:30, Fri. to 12:30 a.m., Sat. to midnight. (I-M) AE, MC, V.

UNION SQUARE CAFE—21 E. 16th St. (243-4020). Casual. Italian/American. Spcls: chilled "vichyssoise" of white beans and sweet roast garlic with snipped chives, chilled poached shrimp with tomato-lentil salad and basil green goddess dressing, spicy Sardinian lobster salad with tomatoes, roast peppers, arugula and olive oil. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thu. 6-11, Fri.-Sat. 6-midnight. Private parties for 24. Closed Sun. (M) AE, DC, MC, V.

WATER CLUB—500 E. 30th St. (683-3333). Casual. American. Spcls: jumbo crab cakes, Maine lobster, muscovy duck with confit. Res. sug. L Mon.-Sat. noon-2:30. Buffet Br Sun. 11:30-2:30. D Mon.-Sat. 5:30-11, Sun. to 10. Private parties for 30-300. Pianist nightly. (E) AE, CB, DC, MC, V.

14th-42nd Streets, West Side

THE BALLROOM—253 W. 28th St. (244-3005). Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. Buffet L Tue.-Fri. noon-3. Br Sun. noon-4:30. D Tue.-Sat. 5-midnight. Tapas bar. Complete D. Ent. Private parties for 350. Closed Mon. (M) AE, MC, V.

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken potpie, pizza, Cobb salad. Res. sug. Open for L and D Mon.-Fri. 11 a.m.-9, Sat.-Sun. to 8. (I) AE.

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: salmon with crispy shallots and leeks served with wild mushroom risotto, stir-fried chicken and shrimp over whole wheat fettuccine with red pepper and ginger sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.-Fri. 11:30 a.m.-4. Br Sat.-Sun. 11:30 a.m.-4. D Sun.-Thu. 5-midnight, Fri.-Sat. to 1 a.m. Enclosed garden room. Private parties for 10-100. (M) AE, CB, DC, MC, V.

PERIYALI—35 W. 20th St. (463-7890). Casual. Greek. Spcls: grilled shrimp with herbs and lemon, charcoal-grilled octopus in red wine marinade, rabbit stew, shish kebab. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thu. 6-11, Fri.-Sat. to 11:30. Private party rooms for 15-25. Closed Sun. (M) AE, MC, V.

WORLD YACHT—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Jacket required. American/Continental. Spcls: fisherman salad, veal baton rouge, loin of pork with Texas caviar, filet mignon. Res. nec. L Mon.-Sat. noon-2. Br Sun. from 12:30-2:30. D Mon.-Sat. from 7-10. Private parties for 2-2000. Dancing. (E) AE, MC, V.

43rd-56th Streets, East Side

ALFREDO: THE ORIGINAL OF ROME—53th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. L Mon.-Sat. 11:30 a.m.-11:30. Br Sun. 12:30-4. D Mon.-Sat. 4-11, Sun. to 10. (M) AE, CB, DC, MC, V.

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza-Park Hyatt Hotel (702-5014). Dress opt. American grill. Spcls: grilled Maine lobster galette, roasted monkfish with tortilla crust, spicy grilled spring chicken on a tomatilla salsa, roast prime rib of beef with apple horseradish cream. Res. sug. B Mon.-Fri. 7 a.m.-11 a.m., Sat. from 7:30 a.m., Sun. to 10:30 a.m. L Mon.-Fri. noon-2. Buffet Br Sat. 11 a.m.-2, champagne and lobster buffet Br. Sun. 11:30 a.m.-3. D daily 6-10:30. Piano bar 5:30-1 a.m. (M) AE, CB, DC, MC, V.

ARIA—253 E. 52nd St. (888-1410). Casual. Italian. Spcls: yellow fin tuna with balsamic vinegar, black pepper fettuccine with grilled shrimp, pan-roasted sea-scallops with roast garlic vegetables. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5-11. Closed Sun. (M) AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. American. Spcls: crabmeat cakes on mustard sabayon; Atlantic delicacies in "pot'n stock" with garlic toast; fillet of veal stuffed with lobster, lemon sauce and saffron noodles. Res. sug. B daily 7 a.m.-10:30 a.m. L Mon.-Sat. 11:30 a.m.-3. D daily

5:30-11:30. Br Sun. 11:30 a.m.-3. (M-E) Ent. nightly 5:30-11:30 and Sun. Br. AE, CB, DC, MC, V.

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: choucroute Alsacienne, onion soup, quiche. B daily 6 a.m.-11 a.m. Br Sat.—Sun. 11-5. L Mon.-Fri. 11 a.m.-5. D daily 5-10. S daily 10-6 a.m. (M) AE, CB, DC, MC, V.

CHEZ VONG—220 E. 46th St. (867-1111). Dress opt. Cantonese/Hunan/Szechuan. Spcls: dim sum, orange flavored beef or chicken, fillet of flounder stir-fried with chinese vegetables, Peking-style pork loin. Res. sug. L daily 11:30 a.m.-3. D daily 6-11:30. Private rooms for 8-60. (M-E) AE, CB, DC.

CUCINA & CO.—200 Park Ave., in the Pan Am Building (682-2700). Casual. Mediterranean. Spcls: zarzuela (fish stew), osso buco, cannelloni, sandwiches, salads. Open for B, L and D Mon.-Fri. 7 a.m.-9, Sat. 8 a.m.-4. Closed Sun. (I-M) AE, CB, DC, MC, V.

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse**: Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.-Sat. 7 a.m.-11 a.m., Sun. to 11:30 a.m. L Mon.-Sat. 11 a.m.-5, Sun. noon-5. D daily 5:30-11. (M) **Drake Bar**: B Mon.-Sat. 7-10:30. L Mon.-Sat. 11 a.m.-2:30. Cocktails Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 1:30 a.m. Ent. nightly. (M) AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St. (754-9494). **Pool Room**: Formal. American-contemporary. L Mon.-Fri. noon-2:30. D Mon.-Thu. 5-9:30, Fri.-Sat. to 11:30. Complete pre-theater D 5-6:15; after-theater D 10-11:15. Res. nec. Closed Sun. (E) **Grill Room**: Formal. American-contemporary. L Mon.-Fri. noon-2. D Mon.-Sat. 5-11:30, desserts and cheese tray 10:30-midnight. Res. nec. Reduced-rate parking from 5:45. Private parties. Closed Sun. (E) AE, CB, DC, MC, V.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi, veal silvano, pasta. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Private party rooms. Closed Sun. (M-E) AE, CB, DC, MC, V.

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thu. 5-11, Fri.-Sat. to midnight. Closed Sun. (M) AE, DC, V.

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la crème d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Private parties. Closed Sun. (E) AE, CB, DC, MC, V.

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: millefeuille of foie gras, artichoke heart and truffle on a bed of lettuce; red snapper with a brandade of cod and artichoke vinaigrette; rack of lamb with fondant potatoes and a vegetable julienne. Res. nec. L Tue.-Sat. noon-3. D Tue.-Fri. 7-10:30, Sat. 6-10:30. Pre-theater D Tue.-Sat. 6-6:30. Closed Sun.-Mon. (E) AE, CB, DC, MC, V.

LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Ormni Berkshire Place (753-5970). Formal. French. Spcls: la roulade de saumon et endives au coulis de tomates, le pot-au-feu de homard au chou et riesling, magret de canard roti au miel et confit d'oignons. D daily 6-midnight. Pre-theater D 5-6:45. Free 2 hr D parking. (M) AE, CB, DC, MC, V.

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghetti primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thu. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. (M-E) AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.-Sat. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L and D. Private parties for 30. Closed Sun. (E) AE, CB, DC, MC, V.

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. (E) AE, CB, DC.

OSADA—6 E. 48th St. (319-5678). Casual. Japanese. Spcls: sushi, sashimi, tempura, teriyaki. Res. sug.

RESTAURANTS

Mon.-Fri. 11:30 a.m.-2:45. D daily 5-10. (I)

AE, MC, V.

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. (E)

AE, CB, DC, MC, V.

PARADIS BARCELONA—145 E. 50th St. (754-3333). Jacket preferred. Spanish-Mediterranean. Spcls: marinated salmon with basil and wild mushrooms, sweet peppers stuffed with seafood, stewed monkfish with shrimps and clams, angulas bilbaina. Res. sug. L Mon.-Fri. noon-3, D Mon.-Sat. 5-11:30. Tapas bar. Pianist nightly. Private parties for 12. Free parking. Closed Sun. (M)

AE, CB, DC, MC, V.

THE QUILTED GIRAFFE—550 Madison Ave., in the AT&T Arcade, bet. 55th-56th Sts. (593-1221). Formal. American. Spcls: caviar beggar's purses, grilled salmon with chinese mustard, special chef's choice Kaiseki dinners. Res. nec. L Tue.-Fri. noon-1:30. D Tue.-Sat. 5:30-9:30. Private party room for 6. Closed Sun. and Mon. (E)

AE, CB, DC, MC, V.

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thu. 5:30-10:30, Fri.-Sat. to 11:30, Sun. 5:30-10:30. (M-E)

AE, CB, DC, MC, V.

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.-Fri. 11:30 a.m.-3. D Mon.-Fri. 3-10:30, Sat. 5-11. Private parties for 30-150. Prix fixe D. Free D parking. Closed Sun. (M)

AE, CB, DC, MC, V.

SHELTON GRILL—525 Lexington Ave., bet. 48th-49th Sts., in the Marriott East Side Hotel (755-4000). Casual. Continental. Spcls: broiled salmon steak with champagne and caviar sauce, medallions of veal with peregrondine, grilled lamb chop with demi-glace sauce. Res. sug. B daily 7 a.m.-11:30 a.m. Br Sun. noon-2:30. L daily noon-2:30. D daily 5:30-10. (M)

AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.-Fri. 11:30 a.m.-2:30. D Mon.-Sat. 5:30-10. Closed Sun. (M)

AE, CB, DC, MC, V.

SHUN LEE PALACE—155 E. 55th St. (371-8844). Dress opt. Szechuan/Hunan. Spcls: rack of lamb Szechuan style, Norwegian salmon with asparagus, sizzling scallops. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thu. 3-11, Fri. to midnight, Sat. noon-midnight, Sun. noon-11. (M)

AE, CB, DC.

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 18-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.-Fri. noon-midnight, Sat.-Sun. 5-midnight. (M-E)

AE, CB, DC, MC, V.

TORREMOLINOS—230 E. 51st St. (755-1862/1877). Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thu. 5:30-11, Fri.-Sat. to midnight. Ent. Tue.-Sat. eves. Closed Sun. (M)

AE, CB, DC, MC.

WALDORF-ASTORIA—301 Park Ave., bet. 49th-50th Sts. (355-3000). Bull and Bear: Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10-12:30 a.m. Cocktails 10:30 a.m.-1 a.m. (M) Peacock Alley Restaurant and Cocktail Lounge: Jacket required. Continental/nouvelle. Res. sug. B Mon.-Fri. 6:30 a.m.-10:30 a.m., Sat. 7:30 a.m.-10:30 a.m., Sun. 8 a.m.-10:30 a.m. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11 a.m.-2:45. Ent. Cole Porter's own piano Tue.-Sat. 6-2 a.m., Sun.-Mon. 8-1 a.m. (M-E) The Waldorf Cocktail Terrace: Tea daily 2:30-5:30. Cocktails 2:30-2 a.m. Ent. nightly. Oscar's: Casual dining and snacks. B Mon.-Sat. 7 a.m.-11:30 a.m., Sun. to noon. L Mon.-Sat. 11:30 a.m.-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45. Cocktails noon-11:45. Sir Harry's Bar: Cocktails daily 1-3 a.m.

AE, CB, DC, MC, V.

ZARELLA'S—953 Second Ave., at 50th St. (644-6740). Casual. Mexican. Spcls: salpicon de pescado, chili quiles, tuna with mole. Res. sug. L Mon.-Fri. noon-3. Br Sun. noon-3:30. D Mon.-Thu. 5-11:30, Fri.-Sat. 5-midnight, Sun. 5-10. Ent. Tue. and Sat. Private L parties for 70. (M)

AE, DC.

ZEPHYR GRILL—1 Mitchell Pl, at 49th St and First Ave. (223-4200). Dress opt. European-American. Spcls: pan-seared salmon au poivre, spicy sauteed

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shrimp and mushrooms, chicken breast with saffron
dill sauce. Res. sug. B Mon.-Fri. 7 a.m.-10:30 a.m.,
Sat.-Sun. to 11 a.m. L Mon.-Sat. noon-2:30. Br Sun.
11:30 a.m.-3. D Mon.-Sat. 6-10, Sun. 5-9. Private
parties for 10-150. (M) AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ALGONQUIN—59 W. 44th St. (840-6800). Oak Room
and Rose Room: Jacket required. Continental. Res.
sug. L noon-3. D Mon.-Sat. 5:30-midnight, Sun.
6-11. Br Sun. noon-2:15. Late S buffet Fri.-Sat.
9:30-midnight. Free D parking 5:30-1 a.m. (M)

AE, CB, DC, MC, V.

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W.
50th St. (246-6699). Casual. American. Spcls: grilled
rib-eye steak with frizzle-fried onions, roast chicken
in the rough, grilled local swordfish. Res. sug. B
Mon.-Fri. 7:30-10:30. Br Sat.-Sun. 10:30 a.m.-3:30.
L Mon.-Fri. 11 a.m.-4. D daily 4-midnight. (M)

AE, CB, DC, MC, V.

AQUAVIT—13 W. 54th St. (307-7311). Atrium: Formal.
Scandinavian. Spcls: smorgasbord plate, gravlax,
poached salmon with dill sauce, Arctic venison,
brambleberry sorbet. Res. nec. L Mon.-Fri.
noon-2:30. D Mon.-Sat. 5:30-10:30. Pre-theater D
Mon.-Sat. 5:30-6:30. (E) Cafe: Informal. Spcls:
smorrebrod, Scandinavian "home cooking." L Mon.-
Fri. noon-3. D Mon.-Sat. 5:30-10:30. Closed Sun.
(M)

AE, CB, DC, MC, V.

BARBETTA—321 W. 46th St. (246-9171). Formal.
Northern Italian. Spcls: field salad Piemontese, agno-
lotti, baby lamb. Res. nec. L Mon.-Sat. noon-2. D
Mon.-Sat. 5-midnight. Complete pre-theater D
5:30-7. Private rooms. Closed Sun. (E)

AE, CB, DC, MC, V.

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual.
American. Spcls: sage smoked filet mignon with
horseradish sauce, swordfish paillard with lemon lime
chardonnay sauce. Res. sug. Open Mon.-Sat. 11:30
a.m.-1 a.m. Bar till 3 a.m. nightly. Private parties for
300. Closed Sun. (M)

AE, CB, DC, MC, V.

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish-
pub style. Spcls: Irish stew, hot roast beef. Res. sug. L
Mon.-Fri. 11:30 a.m.-3. D Mon.-Fri. 5-10. Sand-
wich counter Sat. 11:30 a.m.-7. Closed Sun. (M)

AE, CB, DC, MC, V.

DANNY'S GRAND SEA PALACE—346 W. 46th St. (265-
8133). Casual. Thai-continental. Spcls: baked seabass
in banana leaf, roasted duck Thai curry, shrimp Bang-
kok, Pad Thai, filet mignon. Res. sug. L Wed. Sat.
Sun. 11:45-3:30. D daily 4-midnight. Ent. (M)

AE, CB, DC, MC, V.

DECO 30—1568 Broadway at 47th St., in the Embas-
sy Suites Hotel, 5th floor (719-1600). Casual.
American. Spcls: deco dence salad, grilled Norwegian
salmon, seared peppered tuna, paillard of chicken.
Res. sug. L daily 11 a.m.-2. D daily 5-11. Pre-theater
D daily 5-7. Private parties for 10-175. (M)

AE, CB, DC, MC, V.

DORSET—30 W. 54th St. (247-7300). Dorset Room:
Dress opt. French/American. Spcls: rack of lamb,
poached salmon with hollandaise sauce, Dover sole
meuniere. Res. sug. B Mon.-Fri. 7 a.m.-10 a.m. L
Mon.-Fri. noon-3. D Mon.-Fri. 6-11. Br Sun.
11:30-3. (M) Bar Cafe: Casual. French/American. L
and D daily noon-11. (M)

AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St. (246-5126). Casual.
French. Spcls: contre filet, duck Normande, côte de
veau aux chanterelles. Res. sug. L daily noon-3. D
Mon.-Fri. 5-11, Sat. to 11:30, Sun. from 4:30. Com-
plete L and D. (M)

AE, CB, DC, MC, V.

GRILL 53—111 W. 53rd St. (265-1600). Dress opt.
American. Spcls: prime steak, chops, fresh seafood.
Res. sug. B Mon.-Fri. 7:30 a.m.-10:30 a.m. L
Mon.-Fri. 11:30 a.m.-2:30. D daily 5-11:30. Private
parties for 100. (M)

AE, CB, DC, MC, V.

HALCYON—151 W. 54th St., in the Rihga Royal Ho-
tel. (468-8888). Casual. American. Spcls: home-cured
and smoked Norwegian salmon, tournedos of beef
with smoked tomato and roasted corn, pan seared red
snapper with glazed leeks and red wine vinegar. Res.
sug. B daily 6:30 a.m.-11:30 a.m. L daily 11:30
a.m.-3. D daily 5:30-11. Late supper till 2 a.m. Private
parties for 150-300. Free parking. (E)

AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual.
French bistro. Spcls: French hamburger, omeletes,

fresh fish, chocolate fondue. Open daily 11:30 a.m.-
midnight. (I) AE.

LA CITE—120 W. 51st St. (956-7100/7262). Casual.
French. Spcls: fillet of sole in potato crust, grilled veal
chop with white bean and tomato basil salad, slow
cooked crispy duck with artichoke puree. Res. sug. L
Mon.-Fri. noon-4. D Mon.-Fri. 4-midnight, Sat.-
Sun. from 5. Private parties for 30-40. (M-E)

AE, CB, DC, MC, V.

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Ital-
ian. Spcls: garganelli alla romagnola, costolette alla
bolognese, brodetto di pesce alla abruzzese. Res. sug.
L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Free
D parking. Closed Sun. (M)

AE, DC, MC, V.

LA VERANDA—163 W. 47th St. (391-0905). Jacket re-
quired. Nouvelle Italian. Spcls: stuffed breast of cap-
pon, scampi Veranda, 30 different kinds of pasta. Res.
sug. L Mon.-Fri. noon-3. Italian Br Sat.-Sun.
noon-3. D daily 5-midnight. Pre-theater D 5-8.
Post-theater D 10-1 a.m. Private parties for 10-200.
Free parking from 5-1 a.m. (M)

AE, CB, DC, MC, V.

LE BERNARDIN—155 W. 51st St. (489-1515). Formal.
French/seafood. Spcls: carpaccio tuna, baked sea ur-
chins, roast monkfish with savory cabbage, lobster à la
nag. Res. nec. L Mon.-Sat. noon-2:15. D
Mon.-Thu. 6-10:30, Fri.-Sat. 5:30-10:30. Private
parties for 15. Closed Sun. (E)

AE, DC, MC, V.

LE PATIO—119 W. 56th St., in the Parker Meridien
(245-5000). Casual. French-American. Light L Mon.-
Fri. noon-2:30. Buffet L Sat. noon-2:30. Jazz Br Sun.
noon-2:30. (M)

AE, CB, DC, MC, V.

MARRIOTT MARQUIS—1535 Broadway, at 45th St.
(704-8900). J.W.'s Steak House: Casual. American.
Res. sug. D Tue.-Sun. 5:30-11. Prix fixe D Tue.-
Sun. 8-10. Closed Mon. (M) The View: Formal. In-
ternational. Res. sug. Buffet L Wed. and Sat. 11
a.m.-2. Br Sun. 10:30 a.m.-2:30, Wed. from 11:30
a.m. D Sun.-Thu. 5:30-11, Fri. and Sat. 5-midnight.
(E)

AE, CB, DC, MC, V.

MAURICE—119 W. 56th St., in the Parker Meridien
(245-7788). Dress opt. French-American. Spcls: gold-
en skate wing with sweet cabbage and grilled sausage,
grilled scallops on asparagus kebabs, honey glazed
loin of pork with vegetables. Res. sug. L Mon.-Fri.
noon-2:30. D daily 5:30-10:30. Pre-theater D
5:30-6:30. (M)

AE, CB, DC, MC, V.

MICHAEL'S—24 W. 55th St. (767-0555). Casual. Mod-
ern American-Californian. Spcls: fettuccine with
Norwegian salmon, Mexican bay scallops on baby
greens, Griggstown quail with sweetcorn, dry-aged
prime steak frites. Res. sug. L Mon.-Fri. noon-2. Br
Sat.-Sun. 10:30 a.m.-2:30. D nightly 6-10:30. Pre-
theater D 6-7. Private parties for 30-100. (M-E)

AE, CB, DC, MC, V.

NICOLE BRASSERIE DE PARIS—870 Seventh Ave., at
56th St. (765-5108). Casual. French. Spcls: couscous
royale, cassoulet chez Nicole, Dover sole. Res. sug. B
daily 6:30 a.m.-noon. L Mon.-Sat. noon-3. Br Sun.
noon-5. D daily 5:30-midnight. Light menu 3-mid-
night. Pre-theater D 5:30-6:45. (M)

AE, CB, DC, MC, V.

THE NILE—327 W. 44th St. (262-1111). Jacket required.
Middle Eastern-continental. Spcls: mixed kebab, sea-
food kebab, moussaka. Res. nec. D daily 4:30-3 a.m.
Ent. Private parties for 30-250. (E)

AE, CB, DC, MC, V.

PALIO—151 W. 51st St. 245-4850. Formal. Northern
Italian contemporary. Spcls: beef carpaccio, lobster
Andrea, tiramisu. Res. sug. L Mon.-Fri. noon-2:30.
D Mon.-Sat. 5:30-11. Private parties for 8-45.
Closed Sun. (E)

AE, CB, DC, MC, V.

PIERRE AU TUNNEL—250 W. 47th St. (575-1220). Cas-
ual. French. Spcls: noisette de veau, tripes à la mode
de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-
Sat. 5:30-11:30. Complete D. Closed Sun. (M)

AE, MC, V.

RAINBOW ROOM—RCA Building, 30 Rockefeller Pl.
(632-5000). Formal. Continental. Spcls: lobster ther-
midor, tournedos Rossini, médaillons of venison with
pecan wild rice and sauce poivrade. Res. nec. D
Wed.-Thu. 5:30-1 a.m., Fri.-Sat. to 2 a.m. Pre-the-
ater D 5:30-6:15. Dancing. Private parties. Closed
Sun.-Tue. (E) The Rainbow Promenade: Jacket
required. Continental. Spcls: trio of American caviars
with brioche, steak tartare, tortelloni of spinach and
goat cheese. Open Mon.-Thu. 3-1 a.m., Fri. 3-2

RESTAURANTS

a.m., Sat. noon-1 a.m., Sun. noon-11. Br Sun. 11:30 a.m.-2. (I-M) **AE.**

RENE PUJOL—321 W. 51st St. (246-3023; -3049). Dress opt. French. Spcls: tuna steak sautéed with capers, tomatoes and chives, lobster ravioli, pepper steak. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Complete L and D. Closed Sun. and holidays. (M-E) **AE, DC, MC, V.**

SAM'S—152 W. 52nd St. (582-8700). Casual. American. Spcls: smoked turkey club salad, Caesar salad, roast snapper with melted leek vinaigrette, angel hair pasta with baby shrimp and pancetta in a red wine roast-garlic cream. Res. sug. L Mon.-Fri. noon-2:45. D Mon.-Sat. 5:30-11:30. Private parties for 25-100. Closed Sun. (M) **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Dress opt. American/seafood. Spcls: pailard of yellowfin tuna with cilantro, scallions and fried ginger; Maryland crab cakes with lobster and chive sauces; broiled salmon steak with crispy skin and mustard sabayon. Res. sug. L Mon.-Fri. 11:45 a.m.-3. D Mon.-Sat. 5-11. Pre-theater D 5-6:30 with free parking. Closed Sun. (E) **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd-54th Sts. (245-7850). Casual. Spcls: pastrami, corned beef, homemade blintzes, stuffed cabbage, matzo-ball soup. Open daily 6 a.m.-2 a.m. B to 11 a.m. (I) **AE, MC, V.**

SYMPHONY CAFE—950 Eighth Ave., at 56th St. (397-9595). Casual. American. Spcls: roast duckling with branded apples, pan-seared salmon in basil butter sauce, homemade pasta. Res. sug. L Mon.-Sat. noon-3. Br Sun. 11:30-3. D Mon.-Sat. 5-midnight, Sun. 3-9. Private parties for 150. (M) **AE, CB, DC, MC, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: prime rib, duck with apple glaze, Cajun tuna. Res. nec. L Mon.-Sat. 11:30 a.m.-3. D Mon.-Sat. 5-11. Pre-theater D Mon.-Sat. 5-6:30. Ent. Tue.-Sat. Closed Sun. (M-E) **AE, CB, DC, MC, V.**

TRATTORIA DELL'ARTE—900 Seventh Ave., bet. 56th and 57th Sts. (245-9800). Casual. Italian. Spcls: seafood antipasto; hand-rolled pinci pasta with roasted garlic, broccoli and zucchini; clay-pot-roasted baby chicken with fresh rosemary and thyme. Res. nec. L Mon.-Fri. 11:30 a.m.-3. Br Sat.-Sun. 11 a.m.-4. D daily 5-midnight. Private parties for 10-250. **Antipasto Bar and Cafe:** Open daily till 1 a.m. (M) **AE, MC, V.**

'21' CLUB—21 W. 52nd St. (582-7200). Formal. American. Spcls: Maryland crab cakes, Maine-lobster salad, "21" hamburger. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-midnight. Private parties for 10-500. Closed Sun. (E) **AE, CB, DC, MC, V.**

57th-60th Streets

AKBAR—475 Park Ave., bet. 57th and 58th Sts. (838-1717). Casual. North Indian. Spcls: chicken ginger kebab, lamb pasanda, palak paneer. Res. sug. L Mon.-Sat. 11:30-3. D daily 5:30-11. Private parties for 30-150. Also **256 East 49th St.** (755-9100). L daily noon-3. D Sun.-Thu. 5:30-11, Fri.-Sat. to 11:30. (M) **AE, CB, DC, MC, V.**

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: black bean cakes with dandelion greens and cajun crawfish, warm lobster tostada salad with chili avocado sauce, seared loin of venison with white bean-broccoli rabe succotash and pistachio pesto. L Tue.-Sat. noon-3. D Sun.-Thu. 6-11, Fri.-Sat. to 11:30. (M-E) **AE, CB, DC, MC, V.**

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz (755-5800). Dress opt. Continental. Spcls: breast of chicken saltimbocca, grilled Norwegian salmon with mussels, roast prime rib of beef. Res. sug. Br Sun. 11 a.m.-3. Cocktails 4-1 a.m. Pre-theater D daily 5:30-10:30. D daily 5:30-11. Pianist nightly. (M) **AE, CB, DC, MC, V.**

CONTRAPUNTO—200 E. 60th St. (751-8616). Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congado with yellow, red and green pepper. No res. L Mon.-Sat. noon-4:30. D Mon.-Sat. 4:30-11:30, Sun. 4-10. (M) **AE, CB, DC, MC, V.**

DAWAT—210 E. 58th St. (355-7555). Casual. Indian. Spcls: Madhur Jaffrey's patrani machi, achar ghost, baked eggplant. Res. sug. L Mon.-Sat. 11:30 a.m.-3. D Sun.-Thu. 5:30-11, Fri.-Sat. to 11:30. Private parties for 80. (M) **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Private parties for 15-50. Closed Sun. (M-E) **AE, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.-Sat. 11 a.m.-3. D Thu. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. (M) **AE, DC, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Dress opt. Seafood. Spcls: baked oysters with morel cream, red snapper with rosemary crust, shrimp with white beans and crisp onions. Open Mon.-Fri. noon-midnight, Sat.-Sun. 5-midnight. Private parties for 125. (E) **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo-ball soup. Open 24 hr. daily. Private parties. (I-M) **AE, DC.**

PAPER MOON MILANO—39 E. 58th St. (758-8600). Casual. Italian. Spcls: anti-pasto buffet, pappardelle Paper moon, 20 different pizzas. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-midnight. Closed Sun. (M) **AE, CB, DC, MC, V.**

PARK ROOM—36 Central Park South, in the Park Lane (371-4000). Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7 a.m.-11:45 a.m. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30 a.m. Ent. Tue.-Sat. (M) **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Formal. Continental. Res. nec. B Mon.-Sat. 7 a.m.-10:30 a.m. L Mon.-Fri. noon-2:30. Br Sun. noon-2:30. D Tue.-Thu., Sun. 5:30-10, Fri.-Sat. to 10:30. Pre-theater D Tue.-Sat. 5:30-6:30. Pianist Tue.-Sat. (M-E) **Oak Room:** Formal. L Mon.-Fri. 11:30 a.m.-3:30. Br Sun. 9 a.m.-2. D daily 5:30-1 a.m. Pre-theater D Mon.-Fri. 5:30-6:30. Pianist. **Oak Bar:** Casual. Sandwich menu daily 11:30 a.m.-1 a.m. Bar till 3 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. from noon. (M-E) **Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Fri. 7 a.m.-10:45 a.m., Sat. from 8 a.m. L Mon.-Sat. noon-2:45. Br Sun. 10 a.m.-2:30. Tea Mon.-Sat. 3:45-6, Sun. from 4. Supper: Mon.-Sat. 6-midnight, Sun. to 11. (E) **Trader Vic's:** Casual. Light menu Mon.-Sat. 5-1 a.m., Sun. 4-midnight. **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic/contemporary regional Mexican. Spcls: open grill, sweetwater prawns in garlic, pazole, guacamole to order, pomegranate margaritas, manudo, moles. Res. nec. D daily 5-midnight. (M) **AE, CB, DC, MC, V.**

RUMPELMAYER'S—50 Central Park South in the St. Moritz Hotel (755-5800). Casual. American. Spcls: old-fashioned soda fountain with sundaes, sandwiches, and salads. B daily 7 a.m.-11 a.m. L daily 11 a.m.-5. D daily 5-midnight. Pre-theater D 5:30-10:30. (M) **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.-4:30. D daily 4:30-11:30. S after 9:30. Complete D. Private parties. (M) **AE, CB, DC, MC, V.**

SAN DOMENICO—240 Central Park South. (265-5959). Formal. Italian. Spcls: shrimp and beans with Tuscan olive oil, uovo in raviolo, muscovy duck with black olives, saddle of venison with juniper berries and grilled polenta. Res. nec. L Mon.-Fri. 11:45 a.m.-2:30. D Mon.-Sat. 5:45-11, Sun. 4-10. Pre-theater D 5:30-7. Private parties for 40. (E) **AE, CB, DC, MC, V.**

SANDRO'S—420 E. 59th St. (355-5150). Casual. Italian. Spcls: milk fed baby lamb roasted with fresh vegetables and garlic, roast suckling pig, tripe cooked with fresh vegetables, spaghetti alle vongole veraci. Res. sug. D Mon.-Sat. 5:30-11, Sun. 5-10. (M) **AE, CB, DC, MC, V.**

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RESTAURANTS

SERENDIPITY 3—225 East 60th St. (838-3531). Casual. American. Spcls: spiced chicken flambe, foot-long hot dogs with Texas chili, frozen hot chocolate. Res. sug. L and D Mon.—Thu. 11:30 a.m.—12:30 a.m., Fri. till 1 a.m., Sat. till 2 a.m., Sun. till midnight. Private parties for 20-75. (I) AE, CB, DC, MC, V.

TRE SCALINI—230 E. 58th St. (688-6888). Jacket required. Northern Italian. Spcls: pasta al mistero, chicken à la Sophia Loren, spiedino alla romana. Res. nec. L daily noon-3. D daily 5-midnight. Pre-theater D daily 5-7. Post-theater D daily 10-midnight. (M-E) AE, CB, DC, MC, V.

Above 60th Street, East Side

CAFE CROCODILE—354 E. 74th St. (249-6619). Casual. Mediterranean bistro. Spcls: carré d'agneau Méditerranée, fish couscous, seared tuna with ginger and leeks. Res. nec. D only Mon.—Sat. 5:30-11. Prix fixe menu. Private parties for 16-24. Closed Sun. (M) AE.

CAFE PIERRE—The Pierre, 2 E. 61st St. (940-8185). Formal. French. Spcls: lasagne of lobster with spinach and basil, sauteed filet of red snapper on stir-fry vegetables and lemon gras sauce, charlotte of wild mushrooms in a crispy potato crust, caramelized bananas on a gingerbread crust with banana ice and spun sugar. Res. sug. B daily 7 a.m.—11 a.m. L Mon.—Sat. noon-2:30. Br Sun. noon-3:30. D daily 6-10:30. S from 10:30. Pre-theater D Mon.—Sat. 6-7. Pianist daily 8-1 a.m. **The Rotunda**: English afternoon tea daily 3-6:30. (M-E) AE, CB, DC, MC, V.

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fideguia, tapas, paella a la Valenciana. Res. sug. D daily 5:30-midnight. Complete D. Pianist nightly. (M) AE, MC, V.

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle**: Dress opt. Buffet Br Sun. noon-3. D Tue.—Sat. 6-11. **Carlyle Restaurant**: Formal. French. B Mon.—Sat. 7 a.m.—10:30 a.m., Sun. 8 a.m.—10:30 a.m. L Mon.—Sat. noon-3. Br Sun. noon-3. D daily 6-11. (M-E) **Bemelmans Bar**: Cocktails daily noon-1 a.m. **Gallery**: Tea daily 3-5:30. AE, CB, DC, MC, V.

IL VALLETTO—133 E. 61st St. (838-3939). Formal. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.—Fri. noon-2:30. D Mon.—Sat. 5:30-11:30. Closed Sun. (E) AE, CB, DC, MC, V.

JOHN CLANCY'S EAST—206 E. 63rd St. (752-6666). Dress opt. American/seafood. Spcls: Dover sole, swordfish grilled over mesquite. Res. nec. L Mon.—Fri. noon-3. D Mon.—Sat. 6-11:30, Sun. 5-10. Private parties for 35-40. (M-E) AE, CB, DC, MC, V.

LA PETITE FERME—973 Lexington Ave., at 70th St. (249-3272). Dress opt. French. Spcls: moules vinaigrette, poached salmon with sauce chézillot. Res. nec. L Mon.—Fri. noon-2:30. D Mon.—Sat. 6-10:30. Closed Sun. (M) AE, CB, DC, MC, V.

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.—Sat. noon-3. D Mon.—Sat. 6-10:30. Complete L. Closed Sun. (E) AE, CB, DC.

LE REGENCE—37 E. 64th St., in the Plaza Athenée (734-9100). Jacket and tie required. French. Spcls: salad of salmon with fresh goat cheese and crisp potatoes, grilled red snapper with soybean butter sauce and scallions, Maine lobster sauteed with cabernet and port wine sauce with wild mushrooms and angle hair pasta. Res. nec. B daily 7 a.m.—11 a.m. L daily noon-2:30. D daily 6-10:30. (E) AE, CB, DC, MC, V.

LETIZIA—1352 First Ave., bet. 72nd-73rd Sts. (517-2244). Dress opt. Italian. Spcls: penne with asparagus and salmon, red snapper with vegetables in parchment, scaloppini alla grappa. Res. sug. Open for L and D Mon.—Sat. noon-11:30, Sun. 1-10:30. Private parties for 75. (M-E) AE, CB, DC, MC, V.

MARK'S—25 E. 77th St., in the Mark Hotel (879-1864). Casual. French/Californian. Spcls: barbecued striped bass with wild-mushroom packets, risotto cakes with lobster remoulade, roast rack of lamb with potato and wild-mushroom Napoleon. Res. sug. B daily 6:30 a.m.—11 a.m. L Mon.—Sat. 11:30 a.m.—2:30. Br Sun. 11:30 a.m.—2:30. Afternoon tea daily

2:30-5:30. D daily 6:30-10:30. Banquets for 25-175. (E) AE, CB, DC, MC, V.

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Jacket and tie required. French. Spcls: darne de saumon poele, endives et fevettes meuniere, cote de veau aux jus parfait a la citronnelle au coulis de fruits rouges. Res. sug. D Tue.—Sat. 6-2 a.m. Dancing Tue.—Sat. Private parties for 10-400. Closed through 9/18. (E) AE, DC.

MULHOLLAND DRIVE CAFE—1059 Third Ave., at 63rd St. (319-7740). Casual. American-Italian. Spcls: chicken pot-pie, sauteed crab cakes, chicken piccata. Res. sug. L Mon.—Sat. 11:30 a.m.—5. Br Sun. 11:30 a.m.—4. D Mon.—Thu. 5-midnight, Fri.—Sat. to 1 a.m., Sun. 4-11. (M) AE, DC, MC, V.

PICCOLO MONDO—1269 First Ave., bet. 68th-69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.—Fri. noon-3. D Mon.—Fri. 5-midnight, Sat. from noon. Parking. Closed Sun. (M) AE, CB, DC, MC, V.

THE POLO—840 Madison Ave., at 69th St. (439-4835). Casual. New American. Spcls: lobster and sweetwater prawns with truffle salad, muscovy duck with wild rice, Atlantic salmon in horseradish crust. Res. sug. B daily 7 a.m.—10 a.m. Br Sat.—Sun. noon-3. L daily noon-2:30. D daily 6-10. Private parties for 10-30. Pianist. (E) AE, CB, DC, MC, V.

THE POST HOUSE—28 E. 63rd St. (935-2888). Casual. American. Spcls: stolen Cajun rib steak, filet tips with summer vegetables in a peppered crust, seared tuna with ginger, lemon pepper chicken. Res. sug. L Mon.—Fri. noon-4:30. D daily 5-midnight. (E) AE, CB, DC, MC, V.

RUPPERT'S—1662 Third Ave., at 93rd St. (831-1900). Casual. Continental/American. Spcls: steamed mussels, grilled fresh tuna or chicken served warm over Caesar salad, roast prime rib, lasagna primavera. Res. sug. L Mon.—Fri. 11:30 a.m.—4. D Sun.—Thu. 5-12:30 a.m. Fri.—Sat. to 1 a.m. Bar till 2 a.m. Br Sat. 11:30 a.m.—4. Sun. from 11 a.m. (I) AE, DC, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Dress opt. American. Spcls: artichoke ravioli with a ragout of rabbit and cepes in a light truffle-scented broth; roast snapper with a gratin of endive and mustard sauce; roast loin of lamb with savoy cabbage, lamb sausage, bulgar, pignolis, raisins and peppers. Res. sug. L Tue.—Fri. noon-2:30. Br Sat.—Sun. 11:30 a.m.—2:30. D Sun.—Fri. 6-11:30, Sat. 5:30-11:30. Pianist. Private parties for 120. (E) AE, CB, DC, MC, V.

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **The Stanhope Dining Room**: Jacket required. Continental. Spcls: soup of sea urchin and oyster, chilled poached Norwegian salmon with dill creme fraiche and lemon, roasted Maine lobster with sauternes and mustard greens atop braised cabbage. Res. sug. B Mon.—Sat. 7 a.m.—10:30 a.m., Sun. to 10 a.m. L Mon.—Sat. noon-2:30. Br Sun. seatings at noon and 2. D daily 6-10. (E) **Gerard's**: Cocktails and light fare noon-1 a.m. daily. Pianist Tue.—Sat. 6-10. **Le Salon**: B Mon.—Sat. 10:30 a.m.—noon, Sun. from 10. Tea daily 2-5. AE, CB, DC, MC, V.

Above 60th Street, West Side

ARRIBA ARRIBA—484 Amsterdam Ave., bet. 83rd-84th Sts. (580-8206). Casual. Mexican. Spcls: fajitas, California burrito, chili relleno. No res. Fri.—Sat. L Mon.—Fri. noon-4. Br Sat.—Sun. noon-4. D Sun.—Thu. 4-midnight, Fri.—Sat. 4-1 a.m. Early bird D 4-7. Also 762 Ninth Ave., at 51st St. (489-0810), 1463 Third Ave., bet. 82nd-83rd Sts. (249-1423). (I-M) AE, CB, DC, MC, V.

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.—Fri. noon-3. Br Sat. noon-3, Sun 10-3. D Mon.—Sat. 5:30-12:30 a.m., Sun. 5-11. (M-E) AE, CB, DC, MC, V.

CONSERVATORY—15 Central Park West, bet. 61st-62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: grilled fresh fish, pasta, linguini fruita de mare. B daily 7 a.m.—11:30 a.m. L daily 11:30 a.m.—4. Prix fixe Br Sun. noon-4:30. D daily 4-midnight. Pre-theater D 5-7. Private parties for 100. (M) AE, CB, DC, MC, V.

COPELAND'S—547 W. 145th St. (234-2357). Casual. Soul/creole. Spcls: barbecued spare-ribs, braised oxtail, jambalaya, Louisiana gumbo. Res. sug. L Mon.—Fri. 11:30 a.m.—3:30. Br Sun. 1-3. D Mon.—Thu.

3:30-11, Fri.—Sat. to midnight, Sun. 3-11. (M) AE, DC, MC, V.

THE GINGERMAN—51 W. 64th St. (399-2358). Casual. Continental. Spcls: shrimp curry, roast duck, rack of lamb. Res. sug. B Mon.—Fri. 8 a.m.—11 a.m., Sat. 10 a.m.—11 a.m. L Mon.—Fri. 11:30 a.m.—5. Br Sun. 10 a.m.—4. D Mon.—Sat. 5-midnight, Sun. 4-11. Private parties for 15-100. Pianist Thu.—Sat. (M) AE, CB, DC, MC, V.

SARABETH'S—423 Amsterdam Ave., bet. 80th-81st Sts. (496-6280). Casual. American. Spcls: grilled Louisiana shrimp with braised Savoy cabbage, chanterelle mushrooms and tarragon; pan roasted baby chicken with sauteed spinach and sweet potato puree, grilled sliced leg of lamb with crisp fried onion cup filled with onion puree and assorted vegetables. Res. sug. Open Tue.—Fri. for B, L, tea, and D from 8 a.m.—11, Sat. 9 a.m.—11:30, Sun. 9 a.m.—9:30, Mon. 8 a.m.—10:30. Also 1295 Madison Ave., bet. 92nd-93rd Sts. (410-7335). (M) AE, DC, MC, V.

SYLVIA'S—328 Lenox Ave., bet. 126th-127th Sts. (996-0660). Casual. Soul Food. Spcls: barbecue spare-ribs; southern fried chicken with collard greens, peas and rice; beef short ribs. Res. sug. B Mon.—Fri. 7:30 a.m.—1. L Mon.—Sat. 11 a.m.—3. Br Sun. 1-7. D Mon.—Sat. 3-10:30. (I) No credit cards.

TAVERN ON THE GREEN—Central Park at 67th St. (873-3200). Casual. American. Spcls: grilled filet mignon with potato gratin, sauteed Louisiana shrimp with wild rice, classic Caesar salad. Res. sug. L Mon.—Fri. noon-3:45. D Sun.—Thu. 5:30-11:30, Fri.—Sat. 5-midnight. Br Sat.—Sun. 10 a.m.—3:45. Private parties for 15-1500. (E) AE, CB, DC, MC, V.

THE TERRACE—400 W. 119th St. (666-9490). Formal. Classical French. Spcls: poached oysters in champagne with duxelles of mushrooms, médaillons of veal with morels and sweet onion mousse, strawberry dacquoise. Res. nec. L Tue.—Fri. noon-2:30. D Tue.—Sat. 6-10. Banquet facilities for 150. Harpist Tue.—Sat. Free valet parking. Closed Sun.—Mon. (E) AE, DC, MC, V.

BROOKLYN

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monté, chicken scarpinello, frutti di mare fresca, homemade Italian cheesecake. Res. sug. Open Sun.—Thu. 11 a.m.—11, Fri.—Sat. to midnight. Free valet parking on premises. (M) AE, CB, DC, MC, V.

THE RIVER CAFE—1 Water St. (718-522-5200). Jacket required. American. Spcls: sauteed foie gras with pumpkin seeds and pear, rack of lamb in a chestnut meal crust, salmon seared with ginger and cracked pepper, Valrhona Brooklyn Bridge with assorted ice creams and sorbets. Res. nec. L Mon.—Fri. noon-2:30. Br Sat. noon-2:30, Sun. 11:30-2:30. D nightly 6-11:30. Pianist nightly. (E) AE, CB, DC, MC, V.

QUEENS

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.—Thu. noon-10:30, Fri. to 11, Sat. 4-11. Complete D. Closed Sun. (I) AE, DC, V.

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.—Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. (I-M) AE, DC, MC, V.

WATER'S EDGE—44th Drive at the East River (718-482-0033). Dress opt. Contemporary American. Spcls: grilled shrimp with caramelized corn and charred tomato, corn bisque with lump crabmeat custard, grilled sea scallops with swiss chard and fried polenta, roast freerange baby chicken with couscous, preserved lemon, merguez sausage and black olive sauce. Res. sug. L Mon.—Fri. noon-3. D Mon.—Sat. 6-11:30. Ent. Tue.—Sat. Private parties for 400. Free ferry service from Manhattan. Closed Sun. (E) AE, CB, DC, MC, V.

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SPECIAL ADVERTISING SECTION REAL ESTATE REPORT

FALL 1991: MARKET UPDATE

Average prices for residential real estate in Manhattan are now lower than at any time since 1984, according to the Corcoran Group's September Market Update. But industry professionals say that prices are stabilizing and many of the best deals have already been snatched up by savvy buyers.

"We came through a dark period in 1990, and last spring was a bargain-hunter's feeding frenzy. Now we're in a more normal market, and I think prices will begin an upward trend this fall," says Clark Halstead of the Halstead Property Company.

One indicator of the growing strength in the market, says Marilyn Corradini, senior vice-

president of William B. May Company, is "the resurgence of high-end sales at very strong prices." She says that recently there have been multiple deals in excess of \$2 million, and that this helps create confidence across the residential spectrum.

In general, real-estate firms report a sharp increase in the number of transactions this year over last, and some realtors actually complain about a scarcity of supply in certain segments of the market, such as prime Fifth Avenue properties or mid-priced TriBeCa lofts.

In other areas of town, such as Greenwich Village, there is currently a wider selection available than ever before,

says Christopher Kanelba, whose firm, Kanelba & Robilotti, specializes in Village properties.

Nevertheless, says Kanelba, who expects the market to really pick up momentum by next spring, "although there are still some excellent deals out there, this is the tail end of the bargains."

With 30-year fixed mortgages available at around 9 percent, the lowest point in five years, "this is an advantageous time for buyers," says

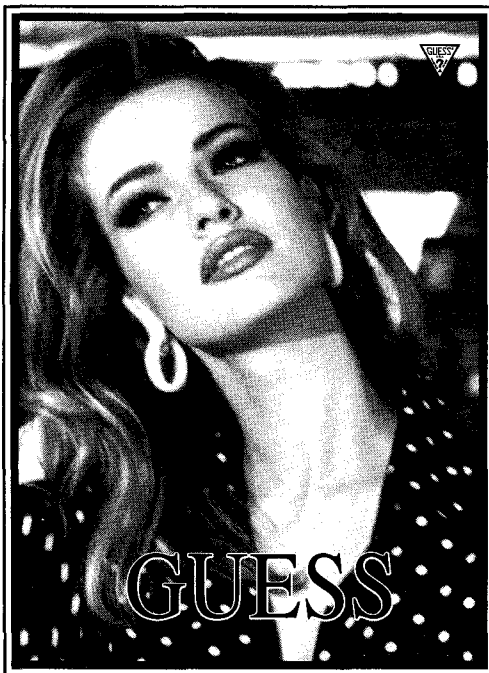
Murray Brookman, vice-president of the Mortgage Source, Inc., a mortgage brokerage. "But it is more difficult than ever to get a mortgage," he adds, "because of increasingly stringent lending policies."

Banks pay more attention to a building's financials, an apartment's salability, and the individual borrower's financial status. "Fewer lenders are willing to issue mortgages without income verification and documentation of assets." ●

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(Jumbo)	9.25	9.5
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(Jumbo)	9.625	9.75

Rates provided by The Mortgage Source, Inc.



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Continued from previous page.

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This Beautiful Flower—Would forever flourish in the hands of a caring man. He would be an educated, professionally established, successful Jewish Manhattanite, over 5'10", 35-50. I am 5'8", slim, leggy, feminine, bright, sensual, refined, happy, 30's. I enjoy travel, jogging and gym, the arts, fine dining, beach and country, friends and family. If you are looking for a budding relationship that will grow into marriage and a garden of delights, please send me a handwritten note. 2167 ☐ ☐

We Found Each Other—This pretty, blue-eyed Jewish teacher, sophisticated looking yet down-to-earth, 5'5", who loves life, music, the arts, movies, romantic walks...has fallen into the arms of a wonderful, warm, successful Jewish male, late 40's-50's. If this is right for you, and you love nonsmoking sections, send note/phone. 9916 ☐

Bright, Attractive Lawyer—Ivy, early 50's, athletic, cultured, with a wide variety of interests - seeks attractive, well-educated Manhattan gal, 30-45. Note/photo/phone. 2121 ☐

Very Attractive Blond—33, well-educated, family-oriented, warm, Jewish, romantic, refined - seeks a tall, handsome, intelligent, considerate, accomplished, highly educated, Manhattan-dwelling, professional Jewish male, up to age 39. Readiness to settle down a must. Note/photo/phone. 2240 ☐

Fabulous Man—Seeks one great woman. Me: 45, tall, handsome (really), Jewish, easygoing and successful. You: 25-38, slender, buxom and pretty, loves to laugh, professional. Photo. 9932 ☐ ☐

Cartier Style—Elegant, attractive, dark-haired woman, 5'6", slim, in early 40's, is interested in meeting a man with Astaire style and step, with Gable appeal. Offers and seeks strong sense of self, financially secure, kindness and comic relief! Photo a must. 8762 ☐

Woman Of Substance And Beauty—European-educated, brought up on three continents. She is at the top of her profession and at the same time willing to share her life with a very special man. He (38 plus) must be professionally the same caliber, socially accomplished, sincere, love symphonic concerts, opera, visual arts - to share highly cultured life with romantic Renaissance woman. Photo (a must) please. 2246 ☐

Hi—I'm a tall, slim, attractive (European-looking), successful professional, 44, warm, charismatic, good sense of humor. I enjoy hiking, cycling, dancing, literature, politics. I strive for serenity. I'd like to meet an attractive, youthful, creative 30-something woman interested in a soul mate, family, country living, with the kind of intensity that keeps the magic alive. If you're just the casual reader, why not make an exception and call. 9979 ☐ ☐

I Am Now Tired Of Being A Divorcee—I thought my business was my best companion. I don't believe it anymore. I am thinking there must be a Jewish man who is going through the same experience and who would like to talk about it with a 50-year-old, slim, considered very attractive, worldly woman. Note/photo preferred. 8599 ☐

Tired Of Dating? - So Am I!—This successful, 28-year-old Manhattanite is looking for that special woman. I'm 6' tall - athletic, attractive and intelligent - looking for a very attractive, intelligent woman, 21-28. Hopefully, you would be athletic and slim, with a down-to-earth, open and honest personality. If you've read the book "Loves Music, Loves To Dance" - I'm looking for my 'Erin Kelley' or 'Darcy Scott' - who would be as comfortable in jeans as she would in formal attire. Also, I hope you enjoy East Hampton weekends, warm vacations, sports and the usual NYC activities. Please send a photo/note/phone. 9893 ☐

Charming, Fun-Loving Woman—Attractive, Jewish, 37, successful entrepreneur, warm, sensitive, witty, intelligent, sensual, athletic, down-to-earth - seeks mature counterpart with openness to marriage/family. 2114 ☐ ☐

If I Knew Then What I Know Now—Perhaps we could have met earlier in a different way. Very handsome, fit white male, physician, 35, Jewish, seeks beautiful, sensitive white female with a keen sense of her own road traveled - for lifetime of passion, affection and understanding. Phone/photo appreciated. 8661 ☐

Magazine Publisher—Tall, slender, great smile, truly pretty, fit, with auburn hair, seeks an accomplished professional man to share her varied interests (tennis, theater, etc.). I am creative, optimistic, spontaneous, energetic, with an extraordinary sense of humor - and I'm seeking similar qualities in a self-aware, sensitive, successful man for all seasons, who is in touch with and can show his feelings. Please be over 5'10", 35-55, nonsmoker. Photo please. Publisher guarantees product as described herein. 8764 ☐

Very Attractive Female—45, bright, adventurous, with humor, seeks successful male of strong character - who loves the best in food and wine, the outdoors and music. Note/phone. 2216 ☐ ☐

Handsome, Intelligent Man—45, 5'10", 165 lbs, Jewish, good listener, love my two children, athletic, fit, all sports, music, theater, nonsmoker. All that's missing is one 30-something, pretty woman to share it all with. Note and photo. 2276 ☐

Beautiful Model—Blond, with California looks, highly educated, wants to meet marriage-minded, Jewish, handsome, slim, successful MD/DDS/JD (35-40). Note/photo/phone a must. 2208 ☐

Yes, I Still Dream—Of a man who's honest, caring, warm, sensitive and knows how to communicate, 35-45, 6' or close, and not afraid of commitment - someone who, like myself, wants to share a one-on-one, supportive relationship. 2209 ☐ ☐

May I Interest You—In reintroducing a petite and slim beauty, former Manhattan native, to your New York? Retired top exec, 44, financially independent and multifaceted, seeks a person of the male persuasion, secure both emotionally and financially. Warmth, humor, sensitivity and height are essential. Almost a nonsmoker. RSVP. 8637 ☐

If You Are A Widower (60-70)—And like to walk, talk, travel, dine and dance - please do send a note. I am tall (5'8") - widowed - slim and secure. I attend various classes, travel regularly and enjoy music, opera and theater. It would be nice to have a companion to join me in some of these activities. Nonsmoker. 8742 ☐

Pretty Without Makeup—29, NYC resident, financial planner, 5'4", fit, sports enthusiast, Jewish female. Seeks Jewish male professional, 28-34, 5'8" plus. Please be handsome to cute, in shape, honest and enjoy sports, music, romance, working out and life! Nonsmoker. Note, phone and photo gets reply. 8680 ☐ ☐

Tall, Attractive Stanford PhD—40, Jewish, former Ivy League professor, now CEO of extraordinarily successful Wall Street firm, seeks very smart, very witty, very kind, very pretty, very real person of the female variety, 25-33. On a good day, I'm kind, powerful, sensitive, creative, and attuned to the subtle distinctions that seem to make some things remarkable, absurd, beautiful, funny, poignant, or otherwise worthy of special attention. While physically fit, I am incapable of either catching a football or fixing a toaster, and am not very good at getting up in the morning. I always clean my plate, rarely harm small animals, and had nothing to do with the savings and loan crisis. Please send letter with photo and phone. Please. 2221 ☐

Beautiful, Exciting Jewish MD—33, with highly successful practice seeks top Jewish NYC male (MD, DDS, JD or equivalent), ready for marriage, family and happily ever after. Note/photo/phone. 8559 ☐

Open Heart, Open Mind—Beautiful, artistic, spiritual, athletic Italian-American JD, 35, 5'6", long hair, blue eyes, seeks male, 32-48, deep thinker with soul. Any religion. Photo - will exchange. 8773 ☐

Had Enough Dates? Me Too!—Seems like it's getting harder to meet nice guys. If you never thought of answering an ad, perhaps this is the one. Attractive Wall Street exec - 30's, Jewish, slim and never married - seeks accomplished, handsome Jewish male, 35-42. Let's put an end to this crazy singles nonsense! Photo appreciated. 2247 ☐ ☐

"I Met My Man Thru NY Magazine"—You can make this a reality if you've got a great sense of humor, self and style; if you are successful in life as well as career; if you're 5'10" or over, 46-56, trim, attractive and a nonsmoker. I'm a bright, beautiful blond, 5'7" and trim, ex-model - who's upbeat, upright and upper class. Please send note, phone and photo showing your smile. 9873 ☐

Once Upon A Time—A warm, romantic, semi-famous, young Ivy surgeon operated in NY. Idealistic, devilishly handsome, stable, funny, lean, tall, culture and fitness junkie. Alas, despite outrageous success and joy, he longed for his better half - an educated beauty under 37. One day she wrote with photo (a must)... 8667 ☐

Bright, Handsome Professional—40, 6' - seeks lady, 28-40, with beauty, brains and a warm heart. Photo please. 8685 ☐

Former Model—Blue eyes, long brown hair, 37, 5'7", Jewish - seeks extremely handsome man, 5'10" or over, 40 plus, for dining, theater, movies, dancing, etc. Photo preferred. 2113 ☐

Super-Nice Guy—36, tall, handsome Jewish MD, very successful. Enjoys sports, travel, the arts. Seeks soul mate for love, family and adventure. 9968 ☐ ☐

Looking For The Missing Ingredient—Jewish male, 34, successful, well-educated, physically appealing and athletic, would like to complete the formula with an attractive, bright and warm female. Photo appreciated. 9922 ☐

High-Spirited Entrepreneurial Woman—Emotionally secure/financially successful; inspires some/intimidates others. Attractive, divorced, Reform Jewish Manhattanite - loves Mozart, Puccini, New Age music, Sondheim, scuba diving, theater, travel, healthy living. Seeks nonsmoking, widowed/divorced, liberal Jewish man, 45-60, young in body/mind/spirit, open to feelings, romance, and a long-term committed relationship. Note/photo/phone appreciated. 9809 ☐ ☐

Lucy's Wit, Goldie's Appeal—5'6", thin, 36 years, pretty Jewish blond who's sensitive, sophisticated, successful and sharp - loves ballroom dancing, jazz, blues, good times, life and laughter - is looking for her marriage-minded, playful and warm Desi or Kurt. Send note/photo a must. 2170 ☐

Composer/Entrepreneur—37, 6'2", handsome, irreverent, progressive. Seeks attractive, sensuous woman. Photo. 9920 ☐

Articulate, Attractive, Accessible—Woman, early 50's - hoping to connect with a warm, bright, sensitive Jewish man, 55 plus. 2158 ☐ ☐

Sincere, Eligible Bachelor, 32—Good-looking professional who likes folk music, Woody Allen movies, volunteer work and Sunday with the Times, seeks slightly neurotic, intelligent woman for great relationship. Photo/phone. 9974 ☐ ☐

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STRICTLY PERSONALS

Strictly Personals is a weekly feature. Cost is \$31.00 per line, 2-line minimum. Approximately 36 characters equals 1 line. Limited abbreviations. Add \$25.00 for NYM Box Number. Leave 10 spaces at the end of your ad for box number. Check or credit card information must accompany ad order (no cash or money orders accepted). First page placements (for a production cost of \$50.00) and all other Strictly Personals ads are accepted on a first-come-first-served basis, depending on availability in the issue. Phone response service is available. **Phone response line is open for 4 weeks after ad is published.** To place an ad by mail, advertiser must include daytime phone and address, send to: New York Magazine, 755 Second Avenue, New York, NY 10017-5906. Phone orders accepted with MC, VI or Amex. Call 212-643-6500. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions. Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after the ad is published.** Unless Publisher is notified in writing, by placing an ad in New York Magazine and purchasing a NYM Box number, the advertiser agrees that New York Magazine can act on your behalf to discard advertising circulars.

I Want To Get Married!—Are you a single Jewish woman, 18-27, who is adventurous and a bit daring? Are you voluptuous and pear-shaped? Do you want children and a traditional Jewish family? Then, a life of luxury, sensuality and excitement can be yours with this dynamic, wealthy, 31-year-old, Jewish-Australian business tycoon. 8746 ☐

Affectionate MD—33, handsome, romantic, seeks attractive, devoted, marriage-minded female, 23-43, for lots of love and family. Phone/photo. 8759 ☐

Black Hair, Green Eyes—Cerebral, passionate, clear-headed woman, 42, seeks sincere man, 35 on. 2084 ☐

Looking For That Special Lady—Single white male, 33, MD, athletic, 5'11", 180 lbs, seeks female, 18-40, for fun, friendship, passion and possibly a long-lasting relationship. Phone/photo. 2218 ☐

Breadth And Depth—Attractive, articulate, active, warm international businesswoman, 33, Jewish, who is soulful yet social, happy and secure, seeks sophisticated, accomplished man who values friendship, intimacy and a broad world view and who faces new challenges with humor, curiosity and energy. For lasting relationship. 2186 ☐

Extremely Good-Looking—Successful, healthy, secure, highly-educated CT professional male, young 52, 6'3", 195, brown hair, blue eyes. Seeks love and marriage with long-legged, beautiful woman, 35 plus, who loves the sunshine but can laugh in the rain. Photo please. 8737 ☐

Spread Sheets To Satin Sheets—Very attractive, sophisticated, successful businesswoman - 35, 5'6", trim workaholic looking to replace late night spread sheets with romance. I'm genuinely optimistic, affectionate, playful, generous, great listener, junk food devotee and coffee lover. Would like strong, bright attractive man with whom to share new adventures. Note/phone please. 8747 ☐

Alive, Pretty, Warm, Fun, Educated—Interests in music, movies, travel. Seeks compatible male, 60-70. 2182 ☐

Lots Of Heart, Energy And Spirit—Attractive, successful, passionate Jewish female, 35. Enjoys golf, jogging, skiing, most outdoor activities. Seeks an attractive, successful, emotionally giving, all-around quality guy, 34-45. Must be ready for a traditional, loving relationship filled with the finer, simpler - and future family and fun. Note/photo. 8744 ☐

Good-Looking, Tall, Skinny Widow—50, committed to dogs (3), teaching, dance. Man can share all or some or bring his own. 9973 ☐

Unpretentious, Mature, Offbeat—Divorced male, dad. Successful entrepreneur. Knows second time around can be better. You're articulate, impulsive, intelligent, independent, commitment disposed. Know what you want; willing to risk to obtain it. Age irrelevant. Photo isn't necessary...prefer the thousand words. POB 020692, Brooklyn, NY 11201-0015

Very Pretty—30, successful advertising exec, Christian. Finally ready to begin the right relationship. I am laid-back and fun-and serious when I need to be, but know how to party. I enjoy evenings out and quiet times at home, European vacations and downhill skiing. Looking for special guy, 30-38, who is very fit, sincere, sensual and ready for a new addition to his life. Let's give it a try. Note/phone/photo if you wish. 2259 ☐

Good-Looking, Divorced Male—47, 6', 190 lbs, red hair, blue eyes. I love the fall. I like exploring the small towns and woods of NYS and New England. I also like hanging out with the girl of my dreams. I'm looking for a petite lady (35-45) to begin a serious relationship. Photo/note please. 8703 ☐

Outdoor Bound?—Comely, hazel-eyed editor, 5'7", 31, slim - into rustic retreats, travel, tennis, hiking, history, seeks refined white man, college grad, 25-40, for friendship plus. Photo. No smokers. 8757 ☐

Brainy, Buxom Blond—(212), very good-looking, fit 44, seeks mate. 2148 ☐

Down-To-Earth—Pretty, upbeat, honest, Rubenesque, independent, vaguely Catholic gal, 36, looking for nonsmoking guy with integrity, values and humor, who enjoys travel, dancing and life's niceties. 9950 ☐

Vibrant Westchester Female—With love for the arts, nature photography - bright, successful, attractive, slim, Jewish - would like to meet accomplished, attractive, warm man, 40-52, 5'10" plus, to share ideas, positive outlook and more. Make my birthday! 8768 ☐

You Light Up My Life—And I do yours. Radiant woman, 40's, seeks lasting love with educated gentleman, 50 up. 9882 ☐

Calling All Normal Men—Passionate, pretty, warm-hearted, intelligent, 41, Westchester woman with Rubenesque figure seeks 35-50-year-old with capacity for love and patience for a beginning tennis player. 2271 ☐

My Five Senses—Self, humor, creativity, decency, balance. Beautiful green-eyed blond, 39, Jewish (a little), warm, smart (a lot). Ready for whole, healthy, funny, accomplished, handsome man, 35-42 (with his senses), sexy, stable. Knows love, laughter, truth are where he lives. Extra points: great smile, great note. 2263 ☐

Success Not Enough—Attractive, sophisticated, athletic, successful, divorced white female, 35, seeks a secure, successful, active, family-oriented man who is ready for a relationship. 8627 ☐

Professional, Down-To-Earth—6'4", 215, NJ Christian male, 35, genuinely nice person. Enjoys sports, outdoors, movies, reading. Seeks a warm, friendly, sensitive NY/NJ woman, 26-34. Considers compassion, kindness and honesty to be important assets. Photo? 9987 ☐

Save Your Appetite—I'm 28, handsome, educated, funny and secure, and I'm looking for a special woman to eat my cooking (and also to enjoy drives in the country, movies, good talk, holding hands and a fair amount of speechless gazing into each other's eyes.) You're brainy, slim, attractive, honest, perceptive, and preferably Jewish. Also, you've got a great sense of humor and you don't hate cats. Photo appreciated. 8734 ☐

Connecticut—Attractive, slim, tall blond, 34 - intelligent, witty, affectionate, fun-loving, caring female - seeks tall, 38-plus, successful, secure, sincere, romantic, communicative professional for potential lifetime partner. Photo/phone. 8731 ☐

Ready To Love Again—Pretty, slim, smart, funny redhead, 40's, seeks nurturing mate, between 40-50. (212). Photo. 9934 ☐

Especially Sweet, Pretty—5'7", slim, blond Jewish professional seeks Jewish male - 38-50, active, easygoing professional. Loves life. Looking for lasting relationship. Photo please. 8777 ☐

DDS, 62—Avid classical concert-goer seeks female under 50. 2257 ☐

SEND A WRITTEN RESPONSE Here's How:

STRICTLY PERSONALS
New York Magazine, Box # _____
P.O. Box 4600
New York, New York 10163-4600

Classy, Westchester Gay White Female—30's, attractive, healthy, nonsmoker, feminine, professional, stable. Enjoys classical music, travel, tennis, and wants to be loved for who I am. Am looking for same to spend intimate time together. Must believe in monogamy. What you see is what you get. 8775 ☐

Genuinely Nice Guy—40's, very secure, seeks upbeat, funny, sweet, attractive female who can be wild and peaceful. Note/photo/phone. 2275 ☐

Gay Woman—44, tall, attractive classical musician, nonsmoker - loves travel, skiing, arts, food/wine. Photo. 8370 ☐

Warm, Witty, Whimsical Woman—Artistic Jewish professional, loves the arts, music, outdoors. Seeks man, 35-45ish, for friendship, then... Photo? 9960 ☐

Wanted: Man To Share—Romantic weekends in the Berkshires or Newport, sports, jazz, the arts, and cooking together. Pretty, perky, petite, athletic, Jewish professional woman, living in Manhattan, seeks chemistry and commitment with a bright, attractive, nonsmoking man (mid 30's to high 40's). 2205 ☐

Winsome, Warm And Witty JD—31, 5'5", slender, white, athletic woman seeks chemistry and companionship with male counterpart. 9972 ☐

Man 50's, Nice-Looking—Financially successful, emotionally mature, wide range of interests, bright, well-educated. Good sense of humor. Seeking lady with looks, brains, style, under 50. Photo helps. 9981 ☐

Sexy, Bright, Vibrant Woman—50ish - loves outdoors, movies, dancing and quiet times. Seeks charming, understanding, passionate man who wants love, like, laughs and longevity. Short note. 2108 ☐

Professional, 57, Jewish Male—Unusually sensitive, warm, caring, bright, good appearance and financial condition, seeks female with similar traits for permanent relationship. Petite Manhattanite ideal. Smoker acceptable. 8750 ☐

Pretty, Blond, Blue-Eyed—New attorney seeks secure, well-mannered but wild, good-looking NJ male, 38-45, with a heart at home on sea, slopes and dance floor. Bio/photo. POB 8421, Red Bank, NJ 07701

A Sparkling Lady—Bright and beautiful, professional Jewish Manhattanite, cultured, athletic, upbeat and interesting, seeks similar male, 49 plus. 9955 ☐

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THE SINGLE LIFE

Creative, Imaginative—Good-looking, divorced Jewish woman, 40's, wants to explore life's mysteries, NYC pleasures, with a bright, down-to-earth man, 45-59, interested in sharing/caring. 2228 ☐

Warm, Jewish RN—Athletic, pretty brunette seeks professional Jewish man, 28-35, for tender loving care. 9963 ☐

Bonjour—J'ai 38 ans, 5'11", 175 lbs, beau. Je suis chef de ventes/consultant, ne a Trinidad - habite/travaille a NJ mais compte faire tous les deux en Europe. Je suis sincere et honorable. Je voudrais bien partager/apprecier la musique (jazz, classic, contemporary), les sports (tennis, skiing, velo), les restaurants tres bons et les beaux arts - avec une femme qui a 25-35 ans, chic, en forme, intelligente, tres jolie. La mademoiselle a l'appetit pour la vie, l'amour. Aucun drogue/tabac. Photo/phone avec RSVP. 9867 ☐

Pretty, Feminine, Elegant—Professional Polish lady, 40's, 5'6", seeks romance and marriage with good-looking, very successful, unpretentious, well-read man (40-50) with healthy values. POB 1334, NY, NY 10276

Come Fly With Me—Ruggedly handsome, unique, athletic male, flight attendant, great sense of humor, seeks warm, sexy athletic woman, 25-35, for fun, travel and romance. If you want a down-to-earth, great guy, and love to laugh, send photo/note. 9929 ☐

Catch Of A Lifetime—Very beautiful, slim, caring, refined, ultrafeminine lady, 36, with long dark hair, passion, style and a big, warm heart, seeks handsome, successful, intelligent, athletic male, 27-44. Note/photo please. 2156 ☐

You Have A Great Mind—In a beautiful body - a very attractive man: fit, strong, sensual, artistic, smart. I'm all the above, 36, 5'3", Jewish, petite, with Spanish eyes you'll get lost in. Photo. 9874 ☐

Attractive Caribbean Lady—31, single, professional - open to new experiences and adventure. Seeks a gentle man who is sincere, caring and honest, for a meaningful relationship. Photo and note. 9958 ☐

Lovely, Warm, Sophisticated—Charming Manhattan woman, 41, seeks Jewish man, 43-54, (212/914/203), 2229 ☐

Quiet, Unpretentious Gentleman—Dentist. Handsome, 36. Seeks pretty, kind, intelligent lady. Photo. 2237 ☐

Handsome White Male—International JD, 37, 6', 200, blond/blue - enjoys outdoors, athletics, travel. Seeks attractive woman - athletic, intelligent, self-assured, 21-33. Phone/note/photo. 8739 ☐

Single Attorney—Large hypothalamus, would like to meet one compatible lady. Very fit, loves skiing, flying, great conversation, etc. Over 30 or 35 or even 40, good sense of humor, intelligence and fitness ranks high. 9967 ☐

Jewish Male MD—36, seeks Jewish female MD/JD for love forever. 8725 ☐

Genuine Italian-American Princess—Financially secure, blond, buxom - seeking gentleman of wealth and distinction. Send photo/letter/phone. 9904 ☐

Fall In Love—45, redheaded beauty. I'm a tall, thin, smart, sexy, upbeat lady. Are you my man? Letter and phone. 2239 ☐

Loaves To Laugh—Beautiful, fit, tall, black hair, green eyes, Jewish designer, late 30's, educated, eclectic - seeks male counterpart, 35-45, accomplished, attractive and available, with open heart - forever. Note/photo please. 2172 ☐

Successful, Handsome, Jewish—48, trim, 6', seeks attractive, bright, fit, sensuous, sincere woman, 34-42, for a special, loving relationship. Photo please. 2037 ☐

Resident Of Toronto—Jewish attorney, Canadian, single, 48, 5'10", 160 lbs, brown hair, blue eyes, handsome, refined, down-to-earth, fit, youthful, successful, good-humored, nonsmoker, nondancer. Visits NY from time to time for long weekends - enjoys art galleries, theater, dining, travel. Seeks attractive, interesting female with whom to enjoy the city and whatever may develop in the future. 1551 ☐

Match Points—Tall, fit, Jewish, nonsmoking, late 50's widower needs a tennis playmate who's also available for skiing, concerts, dancing, laughing and hand-holding. Lively, keen mind another essential match. Photo please. 2252 ☐

Handsome Catholic Pharmacist—38, who is easygoing, financially secure, enjoys life, seeks marriage-oriented, loyal, cheerful woman, 28-35, who likes fun at home and romantic evenings on the town. Note/photo. 8727 ☐

The Best Is Yet to Come—Dentist, business entrepreneur, 41, independently wealthy, divorced five years, no baggage - enjoys movies, theater, fine dining, travel. Desires woman, early 30's-mid 40's, for serious relationship. 9887 ☐

Social-Natural Scientist—Artisan, teacher, 49, PhD. Seeks intellectual outdoorswoman. 9965 ☐

Mature, Attractive, Petite—Nonsmoking professional. Enjoys theater, music, dancing, museums, bridge - also lazy Sundays reading NY Times. Seeks compatible man, 58-68. 8735 ☐

Are You The One?—Is your passionate sensuality matched by your sincere, warm heart? Do you love to laugh? Are you as comfortable in GAP as in Armani? Adventurous, romantic, athletic, 24-32? Me: handsome, sexy, secure professional, 32 and Jewish. Note/photo/phone. 8733 ☐

Are You The One?—For this good-natured/-looking, upbeat, fit, unpretentious Jewish MD, 34, 5'8", who seeks a sweet, refined, nonsmoking, slender, bright and pretty lady, 24-32, above 5'2", for a lifetime of fun, good times and romance? Note/photo/phone. 2251 ☐

Successful Male Attorney—Seeks Oriental woman for relationship. 8760 ☐

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Male, physician, said to be very handsome, early 40's, monogamous, habitual in smile, delirious in conversation, passionate about life, art and love. Seeks Asian woman for life's journey. Note/photo please. 9942 ☐

Frankly Fabulous Female—Manhattan, 50's, looks, brains, class, financials - needs tall, slim, dark male with like qualities, age 55-65, please. 8766 ☐

Let Me Call You Sweetheart...—Pretty woman with a quick smile and an upbeat style seeks an elegant, accomplished man to share her eclectic interests (travel, politics, the arts, etc.). I am curious, optimistic, creative and demonstrative. I value kindness and straightforwardness. I value tradition but am bored by convention. I am seeking similar qualities in a responsive, emotionally together man of passion and compassion, who enjoys his career but doesn't define himself by his work, who has been previously married but misses pillow talk with someone special, who is over 5'9", 55-65, and a nonsmoker. Letter/photo/phone please. 9971 ☐

Lady, 43 - Wants A Man, 44 Plus—Likes going out places. 8736 ☐

I Am Woman—

Bright, attractive Manhattan physician, early 40's, looks Irish but isn't. Seeks a really sweet guy, 36-52, with intelligence, warmth, integrity and humor. Nonsmoker. My interests include yoga, theater, travel and golf. Note/photo/phone please. 8714 ☐

Where Are You Hiding?—Affectionate Jewish woman, 45, seeking a real and lasting relationship with a man. Are you that diamond in the rough? Photo. 2234 ☐

Dynamic Duo—Me: very pretty, petite, adventurous, lively Jewish professional, 35. Loves travel, tennis, music. You: kind, educated, witty, athletic, successful, mature mensch, 32-42. Us: love, laughter, happy ever after. 2250 ☐

Striking, Intelligent, Sexy, Witty—36-year-old Jewish woman who enjoys the Met and the Mets, seeks man, 30-40, with a twinkle in his eye, culture on his mind and rock 'n' roll in his heart. Photo/note/phone please. 2243 ☐

Magnificent Man—32, attorney, successful, Jewish, very handsome, great body, cuddly, seeks beautiful and sensitive woman for special relationship. Please send photo and letter. 2226 ☐

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Are You Living The Good Life All Alone?

Are you someone special who isn't meeting that special someone? Don't be discouraged. If you are successful, sincere, emotionally mature, and ready for a permanent relationship, please consult with me. In the most confidential, personal way I will introduce you to the someone special you've been searching for.

The traditional ways of meeting someone are gone. Today, quality people prefer to meet through introductions. My clients are extremely attractive, educated, accomplished people. In the most dignified manner allow me to introduce you to each other. I make meaningful introductions that can lead to long-lasting relationships.



Denise Winston
By appointment only 212-935-9350

Very Attractive Englishwoman—43, 5'6", 135, bright, shapely, affectionate. Well-traveled, reasonably well-read, varied interests. Seeks tall - 6' plus, secure, successful man with integrity for lasting, laughing, loving, romantic relationship. Photo/phone. 9964 ☐

Gay Woman—41, CPA, attractive, caring. Seeks counterpart to share: jogging, tennis, hiking, movies, etc. 2203 ☐

Beauty, Brains And Lots More...—Charming, successful, down-to-earth professional woman, 40's, active in fitness, music, entertaining, travel and tennis (Mets or Yankees are a plus) - would like to meet an attractive, successful man with a sense of humor, 53 or under, warm and outgoing, with similar interests, for best friend, committed relationship. Your children are most welcome - but please, no smoking. Note/photo necessary. 9886 ☐

Gorgeous Natural Redhead—Educated class act with beautiful, green sparkling eyes, long flowing hair, longer legs, trim figure and dazzling smile - seeks chemical reaction with Jewish, successful, sensual man, 28-42. 8704 ☐

5'11", Jewish Westchester Man—30, fit, dark hair and eyes, handsome, down-to-earth, caring, good-natured, good sense of humor, fun. Seeks pretty, fit, slim, bright, self-supporting, stable, mature, responsible woman, 25-45, passionate, nonsmoking, no drugs/no games - for meaningful, monogamous relationship. Dates dutch, not interested in marriage or living together. 9977 ☐

Look No Further—Attractive Jewish female with brains, 30, never married, 5'4", 115 lbs, seeking relationship with Jewish male, 30's, who is successful, intelligent, family-oriented, warm and enjoys travel, theater, dining out and tennis. Photo appreciated (will reciprocate). 8721 ☐

Blue-Eyed, Natural Beauty—29, 5'10", successful, athletic Jewish female, seeks tall, intelligent, handsome, fit, Jewish Manhattan male, 29-35. If you are sincere, like tennis, skiing or bicycle riding in the park, please take the time to write to me - it will be worth it. Phone/photo. 9954 ☐

Heart, Body And Soul Ready—Exotic, pretty, classy, size 4, looking for exquisite Renaissance-type man, 37-45, for love everlasting. Photo required. 9941 ☐

Decent Guy—35-year-old Irish-Italian. My interests involve almost any outside activity. I'm looking for a friend to share some great times with. Looking to give first, then receive. Drop a line/phone. You may be pleasantly surprised. 2270 ☐

Unusually Pretty—Brown-eyed and witty, 5'3", 108, slim, auburn-haired beauty, seeks tall, handsome male, full head of hair, with sex and mind appeal. Let's travel, snorkel, ski, hang out, have fun. Be passionate, be good-natured, have a car, 35-50. Photo. 8715 ☐

Naturally Very Pretty Artist/Teacher—Long, dark satiny hair, perfect curvy size 4, sensuous, aching to love a professional Jewish man, 42-50, forever. 2178 ☐

Lovely Lawyer—Seeks lasting love. Single Jewish female (age 45), who is tall, slender and pretty, intelligent and witty, seriously seeks Jewish professional man who is compassionate and intellectually inclined, who enjoys city weeks, country weekends and island getaways, and who desires a lifetime of love with that special someone. Photo/note/phone. 2265 ☐

Smart, Funny, Attractive Male—Late 20's, successful professional/struggling musician - seeks woman not afraid of a little shyness at first. 9961 ☐

Esq., 32—Ready to trade in motor scooter for a station wagon. Seeks sexy, funny Jewish lass. Photo urged. 8720 ☐

Handsome, Mediterranean-Looking—Male, 41-year-old computer professional, with interests in children, sports, traveling and reading fiction, looking for woman to share the above with. Photo. 8753 ☐

Fall Preview Special—A: witty, handsome, sensitive, Ivy-educated Jewish male, physician, 34, who enjoys running and other sports, films, fine dining, exotic travel, the NY Times, MTV. B: extremely bright, warm, fit, attractive, nonsmoking woman with good sense of humor, late 20's-early 30's. Please send note, phone and photo, describing (B) who would be a good match for (A), above. 2236 ☐

Look No Further—If you are a very special man, age 35-45, with a positive attitude, feel good about who you are and where you are in life, then you are for me. I'm a tall Jewish female, very attractive, successful. The only thing I am missing is you. Note/phone/photo. 2227 ☐

Into Death And Dancing—Looking for a white man, 30's-40's, who is aware of and sensitive to the problems of being mortal and who loves to counteract his existential angst by dancing, laughing and living a creative and passionate life. 8754 ☐

Shy, Bright—Average-looking guy, 38, who struggles to feel worthy of love, seeks compassionate woman to be his mate. Analytical, generous, playful and well-established in the social advocacy field. Looking to share life and a sense of wonder. 2260 ☐

Vivacious, Slim, Dynamic—Divorced Jewish female, young 50's, nurse/psychotherapist, seeks friend/lover, 52-65, professional, energetic, warm, to explore life's adventures. 2098 ☐

Woman Of Good Taste—Affectionate, attractive, interesting, intuitive Manhattanite desires 60ish, vibrant, nurturing man to share life's joys. 9890 ☐

NYC's Record Loser—6.8 million women silently rejected my approach - even my Rolls-Royce sign stunt got few hellos back. I am handsome, athletic, outgoing, successful. Photo/phone. 8755 ☐

Culturally Literate Male—Successful professional, handsome, high achiever. Seeks career-directed female equal, 20's-30's, with brains and beauty. 9975 ☐

Rare Opportunity—For very successful, dynamic, kind, accomplished man with integrity, humor and warmth to meet a bright, beautiful, elegant blond executive. I'm active, 5'5", mid 40's, Jewish, soft, sunny, sensual, enthusiastic, creative and know how to make a house a home and enhance a social occasion. I enjoy the arts, travel, antiques and a variety of other pursuits and passions. If you're a leader in your field, with solid values, enthusiasm for life and a nonsmoker, please respond on your business letterhead with a photo. Zest - not age - important. 8756 ☐

Dynamic, Handsome, Articulate—Jewish professor, 48, 5'11", nonsmoker - enjoys sports, dancing, intellectual and cultural stimulations, nature, travel and adventure, including the exploration of our own human potential. This sophisticated, playful Renaissance man seeks an attractive intelligent female counterpart who is sensitive, nurturing and uninhibited in her desire to be intimate and savor life. 8745 ☐

Unique, International Woman—Established designer, 40, intelligent, very attractive, athletic, sophisticated, financially very secure, desires compatible relationship with a very special man who is well-educated, professionally and financially successful, honest, athletic, tall, warm and generous. Height/weight/note/photo/phone a must. 2266 ☐

Warm, Handsome—Jewish male, 31, 6'2", Ivy JD/MBA, still believes an exceptionally bright, refined, slim Jewish female in her 20's will eventually surface for air. Note/photo a must. 9933 ☐

Beautiful, Bright Blond—5'7", 115, widow, 45, charming, educated professional. Seeks tall, bright, attractive, confident, successful male, 43-55, to share love, laughter, magic. Photo. 2213 ☐

Pretty, Petite Lawyer—30's (looks 20's), beautiful if you like woman/child looks - seeks virile, nonsmoking counterpart, 35-92, on the road less traveled. Interests include movies, tennis, opera, art, international business/politics, quiet evenings, ethnic cuisine, travel, singing, dancing, ideas, tenderness. Photo. 2262 ☐

Italian-German Male—34, seeking female, 22-38, slim, fit, nice, healthy, fun-loving, to share life, love, etc. I am healthy, affectionate, dark hair and eyes, compassionate, nice, sincere. I also give massages to soothe your aches and pains. Let's get together to see if we have a chemical attraction. Any religion okay. Please send note/photo/phone. 2264 ☐

European Leo Woman—In late 30's, seeks handsome, athletic, successful man with sense of humor, 35-50. 2238 ☐

My Purpose Is—A great, full and eventful life. I live by the ocean. Tall, good-looking, 33, professional male, multidimensional, into music, arts, sports, philosophy and world. You are pretty, idealistic and have sense of reality and humor. 2215 ☐

Manhattan Mensch—If you like good food, films, romantic evenings and sharing great times, if you believe relationships involve compromise and risk-taking, this single white male, 46, writer and psychotherapist, would love to be part of your future. Letter/photo/phone. 9978 ☐

Sweet, Kind-Hearted Beauty—30, NJ Jewish female seeks exceptional man, 28-42, for lifetime of love. Nonsmoker. Photo/note. 2124 ☐

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Sincere, Sensitive, Successful Executive—44, 6'1", 180 lbs, widowed with three children under 18, seeks caring, educated, tall Italian-American lady to share life's joys and treasures. Note/photo/phone. 9976 ☐

Smart, Successful, Good-Looking—Passionate, ticklish man, 36, seeks a sexy, adventurous woman who is a tickler. 2219 ☐

Beautiful Blond Body Builder/Lawyer—Free-spirited woman (35, 5'6", 120 lbs) seeks exceptional, white, massively muscled male mate/athlete (with mind)/professional - with rugged good looks (30-45, 5'10" plus, 180 lbs plus) and sophisticated style - for romance, sports/training, boating, fun. Photo. 8763 ☐

Elegant, Pretty Lady—39, 5'8", blue-eyed blond, world traveled, warm and caring. Seeks classy, handsome Christian gentleman who is successful, confident and sincere. Note/photo/phone. 9951 ☐ ☐

Isn't Hollywood Amazing?—Harry met Sally, Amy Irving crossed Delaney, Tom Cruise and Richard Gere always get their girl, Jimmy Stewart had a wonderful life and even Shangri-La exists. If movies like these keep you believing in fairy tales, and you would like to meet a handsome, witty yet warm and sensitive, Jewish, 32-year-old attorney, then close your eyes and click your heels together three times. If that doesn't work...try a pen and paper! photo appreciated. 2191 ☐

Stunning Brunette—30, intelligent, sincere, unpretentious, seeks handsome, intelligent, professional male counterpart. Photo please. 9928 ☐

Single Woman Psychiatrist—40ish, very smart, independent, funny. Loves weekends in the Berkshires, 20th century art, avant-garde performances. Seeking: intimacy, commitment and monogamy with intelligent, quick, thoughtful, communicative grownup, who is also generous, spiritual and self-assured, 38-58. No smoking. Send note and phone; photo optional. 9962 ☐

Upbeat, Attractive Female—25, tall, curvaceous and intelligent. Looking for tall, dark, successful, fun-loving male, 27-35. Note and photo. 2269 ☐ ☐

What Are You Doing For The Rest—Of your life? Widow, 48, slim, very attractive. Seeks caring man - good sense of humor, not afraid of commitment. 8770 ☐

Vervy, Leggy, Trim—Pretty woman with a winter vacation home, 5'7", 44. Desires love with arts-loving, monogamous Jewish man, 43-50. Photo please! 2083 ☐

Successful Professional—Youthful 50, still hoping to find a beautiful blond lady who is as warm and caring as I and who is also hoping to find that someone who makes sharing life's experiences so special. Note/phone/photo please. 2277 ☐

Time To Cuddle—Very pretty, blue-eyed, blond, Jewish woman/child, 40's, seeks warm, handsome man, 45-60, for always. 914/203. Photo. 2207 ☐

Musically-Inclined Scientist—Trim, 43, 5'10", Protestant man - likes books, fine wines, nature and tennis. Seeks Manhattan professional woman, mid 30's, ready for romance, marriage, children and suburban bliss. Note/photo. 2206 ☐

Natural Man—Just turned 40. Handsome, successful, with great sense of humor. Seeks warm-hearted woman for romance and lasting relationship. Photo/note/phone. 2274 ☐

Spirited Woman Seeks Best, Brightest—Slender, youthful beauty, 57 - loves friends, family, the arts, travel, nature, fitness. Wants to share singular relationship with urbane, sensitive man of intelligence and humor. 2217 ☐ ☐

Unclaimed Treasure—Very attractive, warm, fit, intelligent, athletic, slim, outdoorsy, Jewish, 36 - seeks educated, sincere Jewish man, 32-44, who enjoys tennis, working out, movies, reading and country drives, to share life's adventures. Nonsmoker please. Phone/photo. 8765 ☐

Gorgeous Wasp/Italian Female—33. Secure professional with green eyes, hourglass figure, seeks handsome professional male, 30-40, for friendship, romance, marriage. Note/photo. 8767 ☐

Warm, Handsome, Energetic—Jewish male (41, 5'10"), research professional (PhD - psychology) seeks a bright, vibrant, attractive, insightful Jewish woman (33-40) to share and build our futures together. Photo appreciated. RSVP: 2272 ☐

Sexy North Shore Lady—Answers all your dreams. All you have to do is answer mine. Me: stunning, vivacious Jewish knockout, 35, whom you would be proud to take anywhere. 5'5", a shapely 125 lbs and blond. You: a handsome Jewish man of character, success, who has left his baggage at the station. Must have a car. Photo. 2258 ☐ ☐

516 Area—30-year-old high school teacher - beautiful, petite, independent, funny, athletic and kind - seeks well-educated, intelligent, secure counterpart, between 35-42. 9983 ☐

Attractive, Slim, Professional Lady—Wants serious relationship with male counterpart, age 50-60. 9986 ☐

Barefoot Sophisticate—Smart, sexy, spirited, self-aware lady; values her independence yet desires commitment with a man who admires the strength of her nature and creative mind. If you are in your 40's, athletic, at the top of your field, reflective, yet possess a wonderful sense of humor, believe passionately in straight talk and genuine feelings, are fiercely loyal to the people you value - I'd love to hear what makes you you. Photo. 8772 ☐

Outrageous Legs And Wit To Match!—Jewish professional woman, offbeat sense of humor - loves rock 'n' roll, art galleries, crafts fairs, dance, city and shore. Seeks professional man, 35-45ish, for friendship, romance, whatever... Photo? 9930 ☐

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Tall, Slim, Attractive Redhead—Writer, creative director and mom. Love the arts, tennis, family, friends and one special man. Protestant - but a true New Yorker. 45 plus. Send note/photo/phone. 7010 ☐

US Senator (To-Be - 1994)—CEO, 32, tall, dark and very handsome - seeks his first lady. POB 159, NYC 10185.

Sincere, Witty, Attractive Jewish Man—Professional, 40, looking for serious relationship with woman, 29-39, who is pretty, slim, intelligent, outgoing, sensitive and must have a sense of humor. Jewish values important (not religious). Note/photo/phone. 8682 ☐

Sweet, Loving, Sexy, Smart—And curvaceous Jersey girl, 40's, wants loving, caring, brainy, high-energy, rugged, passionate, 40's-50's guy forever. 8776 ☐ ☐

NY Nurse—Slim, with Linda Ronstadt looks - likes movies, dancing, theater, home life. Seeks tall, attractive, caring, successful man, 32-42, for serious relationship. Please send phone/photo. 8732 ☐

Female Attorney—Attractive, slender, Christian, 34, warm, sincere, seeks college-educated male (30-48) for friendship, romance. Note/photo/phone if possible. 2211 ☐

Active, Attractive Professional—Jewish female, compassionate and sincere. Enjoys travel, theater, tennis, dining and dancing. Seeks male counterpart (40-50) with similar qualities and interests. Please respond with photo and note. 2278 ☐

Gorgeous, Sexy, Waspy Italian—62, seeks fastidious gentleman for merriment, music and meticulous monogamy. POB 1836, White Plains, NY 10602-1836.

Model-Looks MBA—Ivy - Asian sweetie, 29, 5'7". Elegant, playful, warm. Seeks tall, fit, handsome, sincere, caring and romantic male - MBA, JD, MD or VP, 28-36, to share life. Photo/note/phone. 2244 ☐

Offbeat Yet Stable—5'7", 40-year-old, dark-haired, blue-eyed, very good-looking professional male seeks a legitimately pretty, highly intelligent, progressive woman who likely did not grow up in New York. Photo/note. 9988 ☐ ☐

Bergen County Divorcee—Career woman, 42, slim, 5'5", kids grown, seeks intelligent, emotionally mature man, for eventual commitment. 2210 ☐

One Letter Could Change Your Life—Pretty Jewish female, 26, outgoing and caring, seeks handsome Jewish professional, to 35, for a lifetime of happiness. Note/photo. 7011 ☐

Widower, 64—Athletic, warm, generous, loving, seeks to connect with mature lady to share lives. Semi-retired professional - likes travel, dining, dancing, theater, quiet walks and long talks. 2232 ☐

Thoughtful Woman—Seeks thoughtful man. I'm 38, 5'7", slim, attractive, intelligent, sensitive, low-key. Looking for mutually supportive relationship with caring man who values communication, simple pleasures and is open to marriage and family. 8701 ☐

Summer's Twilight—Is upon us once again. Soon the leaves will be turning and a chill will touch the evening air. Wouldn't it be great to have someone to share a nice warm hug with? If your imagination has carried you to where mine is already, then let the postman carry your thoughts to my doorstep. If you are an adventurous, nonsmoking woman under 35, who enjoys travel, sports and occasional candlelit dinners, then take a chance and drop me a note. You have nothing to lose but your inhibitions. Photo optional. 2214 ☐

Successful, Professional, Educated—Bright, handsome, athletic single man, 45, from India but Americanized, with wide variety of interests. Seeks attractive, intelligent, shapely, sincere, honest, white single female in 30's, for serious relationship. Phone and photo please. 8771 ☐

Playful But Serious—Warm, attractive, fun-loving, down-to-earth, passionate Jewish female, MD, 36, with dark doe eyes and a zany sense of humor. I have an unusual blend of interests - from classical music and literature, current events, working out, to electric guitar. I value highly an intimate relationship and am seeking a special man with a curious mind, lively spirit and warm heart. Note/phone/photo. 2132 ☐ ☐

Independent Menschette—(Woman, 30). Sensitive, passionate, independent graphic designer. Happy and pretty, down-to-earth, playful exercise enthusiast - who enjoys city/country, the mountains/beach, movies, romantic dinners and traveling - seeks male counterpart. Include phone. 2067 ☐

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STRICTLY PERSONALS

Model-Looks, MBA-Ivy Asian Sweetie—29, 5'7". Elegant, playful, warm. Seeks handsome, tall, accomplished, sincere male MBA, JD, MD or VP, 28-36, to share life. Photo/note/phone. 8749 ☐

Petite, Very Pretty Jewish Lady—Accountant - warm, bright, smiling, beautiful shape. Would like to meet business or professional Jewish gentleman, 55-65. 9966 ☐

Ever-Evolving—Effervescent, eclectic female - sensitive, open, accepting, searching for warm, giving/sharing, honorable male, 40's, to enjoy the wonders of NY and to add a new dimension to each other's lives. Photo appreciated. 2202 ☐

Beautiful, Intelligent, Warm—Slim lady seeks attractive, sincere, athletic professional man, mid 30's-50. Photo and letter please. 9939 ☐

Zest For Life—Tall, attractive, successful man, experienced world traveler with eclectic tastes and interests, seeks tall, female kindred spirit, 30-40, for that extra dimension. Photo please. 2235 ☐

Lovely Jewish Professional—NY/NJ - 9 1/2 in body, mind, spirit - seeks her equal: a man of integrity, warmth, charisma, 58 plus, to celebrate life and share commitment. 2177 ☐

Pasta And Dreams—Fiery Sicilian woman seeks passion and spice. I am 37, single Catholic woman - attractive, 5'7", successful, witty and warm. You are a family-minded man, 35-45, any religion, who's all of the above, plus: romantic, bright, adventurous and outdoorsy. We are both sensitive and caring in times that are anything but. Photo/note/phone number please. 9938 ☐

Unpretentious, Straightforward—Individualist man - 38, tall, fit, attractive - seeks spontaneous, sensual, selective lady, 36 or younger, to share life. Photo preferred. 2233 ☐

Seeking Forever With The Right Man—I'm attractive, 35, 5'5". You're 30-39, 5'9" plus. Like me, you're fit, honest, professional, healthy, positive, adventurous, nonsmoker. No drugs. Photo. 8741 ☐

Let's Sail Away—Free-thinking, funny sailor seeks first mate/soul mate to share tropical sunsets and weather life's storms. I'm a creative, successful ad exec; nontraditional Jewish male, 35, 6'1", green eyes, who doesn't take life (or himself) too seriously. You are 25-35, attractive, fit, any religion, with wit, passion and open to commitment/marriage, with an adventurous alternative life style (no house in the 'burbs etc.). Love sailing, jazz, (other people's) kids, cats and breezy days. Photo/note/phone. 8702 ☐

Successful Professional Man—47, 6', 175, divorced, seeks serious relationship with professional woman. 2162 ☐

Red, White And Green Fireworks—Pretty, slim, shapely brunette wants warm, caring Italian man, 45 plus. 9944 ☐

Pretty, Petite, Slim—Single professional, blond, nonsmoker - who enjoys golf, tennis, skiing, romance - seeks nice guy, 40's. Note/photo/phone. 8743 ☐

Let's Find The Land Of Oz Together—I'm Dorothy - looking for man with courage, brains and a heart for sharing. White, age 48-58. 9907 ☐

Very Bright, Very Pretty, Very Warm—But only medium-happy without a special man. Slender, European-born Manhattan psychotherapist looking for a man, 50-60, for a loving relationship. 2241 ☐

The Stuff Dreams Are Made Of—From blue jeans to ball gown, this sexy, adorable, petite blue-eyed redhead (mid 30's, Jewish), loves travel, tennis, skiing, working out, animals, eating and the finer things in life. Is looking for her best friend and soul mate to share a relationship and marriage. You should be 36-46, handsome, athletic, successful, playful, confident and happy with yourself. Photo/phone and note a must. 9940 ☐

Very Handsome, Black/Mulatto—Male professional, mid 40's, seeks tall, slim, shapely, successful, attractive female, 30 plus, for relationship. Note/photo. 2135 ☐

Attractive Male Professional—44, with many interests, desires to meet bright woman, at least 5'5" and over 30, for marriage and children. 9946 ☐

Handsome Professional—30, 5'7", seeking pretty, petite, fun-loving and sensitive woman, 25-31, with sense of humor, to share good times and possible lasting relationship. Note/photo/phone. 2242 ☐

Unforgettable—I'm an exceptionally pretty, in great shape, passionate, playful, selective, 35, Jewish mom of one. You should be handsome, athletic, loving, honest, intelligent, sensitive and successful Jewish man, 32-45, who isn't afraid of commitment and can blend the pursuit of success with love and laughter. Photo appreciated. Romance a must. 8752 ☐

Beautiful Brunette, Bright—Petite, playful professional woman seeks man, 45-60, tall, professionally educated, cultured, playful and single. Note and photo. 8738 ☐

Mr. Right—Gentle, witty, loyal, seeks single Jewish female - sharp, foxy, good-natured, under 5'3", less than 110 lbs, age 21-36. POB 397, Island Park, NY 11558

Cultured Mate Sought—By handsome Jewish man of exceptional intellect and European finesse; flight scientist, 30's, scenic NJ seashore. 9885 ☐

Gay Male Seeks Jewish Female—For best friend, honesty, love, possible marriage. I'm 40, Jewish, affluent, gay (nonpracticing). POB 6474, NYC 10128.

Woman Overboard—50, professional, seeking skiing counterpart. 2141 ☐

Single, White Christian Male—Of NYC, 44, 5'9", healthy. Seeks single/divorced female, 30-41. 9984 ☐

Big Dramatic Eyes—Pretty Jewish brunette, 40, size 8, warm, bright, lovable, non-trendy. Likes music from Stravinsky to Springsteen, movies, bookstores, theater, beach, ballet. Seeks good-hearted, good-looking man with solid values. Photo please. 8761 ☐

Beautiful Blond - 30's—Superb physique, caring, smart and witty. Looking for truly physically fit, very handsome, successful male, 35-44, for love/romance. NJ preferred but will consider NYC. 9953 ☐

One-In-A-Million—Classy, sexy, witty, attractive NJ lady, seeks tall, nonsmoking, successful, handsome, fit, caring, honest gentleman, 35-49, for meaningful relationship. Photo/note/phone. 9970 ☐

Pretty Blond Nurse—At last, ready for long-term relationship. 35 years old, slim, 5'7", blue eyes - seeks tall, educated, energetic, nonsmoking companion. Please love animals, enjoy sports and have a sense of humor! Honest, open, willing a plus. Note/photo/phone. 2099 ☐

I'm Easy—Going that is. What else? I'm an attractive, slim, professional Jewish female in my late 30's, who likes oldies, antiquing, theater and cats. Seeking tall, good-looking man, romantic, sincere nonsmoker who's fun - loving that is. Note/photo/phone. 2136 ☐

It's Going To Be A New Day For You—With someone like me. Handsome, athletic, Ivy-educated male, 31, 5'7", Chinese professional - loves jazz, museums, movies, fine dining, philosophy and romantic walks - in search of a beautiful, slender, tall, earthy, natural woman, comfortable with herself. She need not be Asian, only adventurous and open-minded. Photo/photo/note. 2138 ☐

Striking, Slim—5'8", nonsmoking Jewish brunette seeks handsome, witty, successful, fun-loving, 5'10" plus, 39-50 Jewish man. Photo. 9949 ☐

Brains And Beauty—Very pretty, sexy, smart (Ivy-educated), sweet, Jewish, 5'8", 26. Ready to spoil that special guy who is tall, handsome, bright, romantic and can't wait to spoil me right back. NJ preferred. Photo/photo. 2145 ☐

Perceptive, Caring, Self-Assured—Successful, attractive, tall professional male, 41, seeking lasting relationship with female, 30-39. Photo/phone. 9931 ☐

Short And Sweet—Jewish female, 5'2", 33, slim and cute, MBA and career-oriented but unpretentious, seeks Jewish male, 31-38, who... 2249 ☐

Physician—Handsome native Manhattanite, pre-retirement, accomplished athlete, literate, sensual and caring, seeks gorgeous, athletic, highly educated, solvent, Jewish outdoors woman, to 55, for romance, adventure and commitment. Letter/photo. 2245 ☐

Graduate Student—25, 5'10", seeks affectionate woman, 22-28, with sense of humor, compassion and curiosity about life. 8774 ☐

Jewish Female—Psychologist, interested in emotionally mature, sensitive, intelligent, caring, nonsmoking Jewish male, 30's-early 40's, with progressive, liberal values. You want to raise a family and share in child/house chores. You value having a balance between family, friends, work and leisure. I like to travel extensively, hike, read, visit with friends, eat out, go to movies, museums, theater. I am 35, warm, intelligent and attractive, with wide interests and involved in social change philanthropy. Photo please. 1544 ☐

High Hopes—Very successful, financially independent investment professional seeks a marriage-minded female who is willing to be an equal partner in the pursuit of happiness. You run - don't walk, are athletic and assertive, studious and sexy, bright and beautiful, simply too marvelous for words. You enjoy champagne and sunshine, mountains and museums, ballet and baseball. You must be young at heart but experienced enough to know that something wonderful happens during autumn in NY. I am 41, divorced, tall and slim, no children, Christian, very athletic and have a city/country life style. Photo is a must. 8651 ☐

Handsome, Sexy Male—Successful, adventurous, sincere and romantic professional - seeks sensuous, athletic female, 25-35, for fun, sports, travel, laughter and love. Note/photo/phone. 8740 ☐

Looks, Class And A Heart—Beautiful, 5'7", slim, Jewish, Ivy League grad, 40, seeks honest, sensitive, smart male to share interests - travel, tennis, films, museums - lots of laughter and whatever else strikes our fancy! Photo/phone. 2147 ☐

Gay Woman, 36, 5'5", Blond—Very attractive, Ivy-educated, athletic, professional - seeks soul mate. 2230 ☐

Pretty, Trim, Ivy—Professional woman seeks life companion. I'm a country walker, budding golfer, traveler and lover of the arts. You are a divorced or widowed man, 60 plus, successful, earthy but intellectual, love to laugh and want a caring relationship. Photo. 2231 ☐

Be My Muse!—Beautiful, successful designer seeks confident, adventuresome, accomplished, witty man, 30-40. To share travel, love and marriage. Letter/photo/phone please. 8691 ☐

Ski, Golf, Bike, Etc.—Attractive Jewish female, 28, MBA, seeks rugged, athletic, successful, Jewish NYC man who is emotional and ready for fun and romance - 28-35, 5'9" plus. Note/photo. 9980 ☐

Imagination, Intensity, Insight—Need slim, tallish, intelligent female to match me. 6'2", fit, young-looking 40's, writer, never married, agnostic. Likes to laugh, too. Let's share notes, visions, places to live beyond NYC. 2267 ☐

Warm-Hearted, Bright And Lively—Woman - pretty, fit, multifaceted - seeks generous-spirited, vital, sensitive man, 40-55, for pursuits both silly and serious. 2248 ☐

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CALL 1-900-454-1800

You can now call ☎ as well as write ☐ Strictly Personals advertisers. Look for ads with the ☎ to hear a message personally recorded by the advertiser and leave a private message of your own. Advertisers' messages in this issue are accessible for 3 weeks beyond issue's cover date. Call from a touch tone telephone. \$1.50 each minute. This service is for adults 18 years or older.

ASSORTMENTS

Classical Music Lovers' Exchange®
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ATTENTION FEMALES
Meet successful Asian MD/PhD/JD/MBA
men through confidential singles ads.
Free info. 908-303-8238.

All Singles Events In NY/NJ/CT
Announced Daily In One Phone Call.
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**BEAUTIFUL BRITISH LADIES &
ELIGIBLE BRITISH GENTLEMEN**
Seek friendship/romance/marriage with
Americans. **English Rose Agency** (Dept
NY), 2nd fl, Mill Lane House, Mill Lane,
Margate, Kent, Eng. tel: 01144-843-290735

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Special Professionals Program: MDs, JDs,
PhDs, etc... 212-563-1744; 914-472-2021;
201-451-1012; 201-865-1000; 516-542-0330

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Is he or she everything they claim to be?
For Discreet, Extensive Background
Investigations, As Seen On 20/20.
1-800-734-2660; 212-927-2660

Class Dating® 212-613-9191—If your date
is listed in Fortune 400, we tell you she is.
Our focus, however: the possibility of love.

Crossroads—The Gracious Way To Meet
Quality Single People. Praised By The NY
Times. For Information: 212-972-3594

Divorcees: Greeting Cards for Your Ex—
Rude Not Crude. \$6.95 (Set of 4) To:
Invisible Ink, Box 135, Sayville, NY 11782.

Field's Dating, 212-391-2233—41 E. 42 St.,
Rm 1600, NYC 10017. Open 7 Days.

Premier Jewish Singles Party, Ages 21-39.
Sun, 9/22, 7:30 - G Club, Garden City Hotel,
NY. Buffet, 1 free drink & more. \$20pp
Dirs: 516-747-3000. Info: 908-469-2325

Jewish Contemporary Singles—Unique
& affordable. Est 1985. 1-800-388-5238 x18

Join Savvy Young Profs—For Autumn
Magic at Au Bar (41 E. 58th & Mad.) on
10/8, 7-10pm. Open bar, hors d'oeuvres,
DJ & magic! Benefits Jewish Guild for the
Blind. \$85/adv, \$100/door. 212-769-6239

Ladies Of Asia®—All in NYC Area. Meet
That Special Lady - Call 718-359-3741

LATIN CONNECTIONS
130 marriages since 1987. Gorgeous South
American women. Call: 407/832-0800.
As Seen On The Phil Donahue Show!

Old-Fashioned Matchmaking—Since '55.
Please call Mrs. Scofield: 914-946-6118

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**PERSONAL
GAY/LESBIAN DATING SERVICE**
1-800-688-7445 M-F: 10-10, Sat: 10-4.

Personal Introductions—To 1000's of attractive
Latin ladies in U.S. & S. America,
for less than \$300. A member of BBB.
ALLEGRO! (305) 534-8586

For Successful Jewish Men (35-55): A first
class **Introductions Club**. Meet attractive,
quality women (30-49). 212-877-0723

THE GODMOTHER's
What's success without romance? For the
best and the brightest only. 212-245-7175

The Joke Is Over—Looking for single
men (35-55) for small dinner & network-
ing parties in Manhattan & Westchester.
Call **Singles Adventures** at 914-328-7825.

CALIBRE PARTIES for Jewish
Professionals (ages 20's & 30's),
9/21 at Notes, 8:30 PM & 9/25 at
Parker Meridian Penthouse, 6 PM.
\$20/pp. For Invite: 212-686-8610

**TWO AFFINITY PARTIES
FUN JEWISH SINGLES (26-44)**
Tue, 9/24 • Pulse • Hot/Cold Buffet
Fri, 10/4 • Butler's • Hors d'Oeuvres
By Invitation 800-756-1818 \$20pp

Thirty-Something Group—(Profs.
30's-40's) At CI Restaurant, 41st & Park,
Fri., 9/27, 9:45pm. \$20 incl. champagne.
Win trip to FL. 212-535-2400

Women's Support Groups Forming—Do
Something Positive Now! 212-289-6347

My friends and I all meet at



201-773-4040
NJ's Premier Nightclub

ASSORTMENTS

NEW YORK's Weekly Bulletin Board
Say "I Love You" or "Happy Birthday"...
reach old friends or that attractive
stranger you met at MOMA... find a tennis
partner or travel companion... share your
boat or balloon... Call 212-643-6500.

STRICTLY PERSONALS

Absolutely Gorgeous—This 30-year-old,
5'5", very sweet, spontaneous, fit, fun, pro-
fessional Jewish woman seeks a tall, hand-
some, athletic, sincere man, 28-38 - who is
looking to meet "the right one". Note/
phone/photo; will exchange. 9913 ☐

Are You My Mr. Right?—Attractive,
slender professional woman, 32, 5'8", af-
fectionate and spirited. Seeks Christian
man, 30-42, to share fine dining, NYC,
country inns, and a lifetime of laughter,
friendship and true love. Photo. 9912 ☐

Sincere Exec—Handsome 36-year-old
who enjoys sports, cooking, dining, travel,
theater and new experiences, seeks a
petite, professional, attractive, 28-35-year-
old woman who is fun, intelligent, outgo-
ing, with similar interests. NJ/NY area.
Photo/note/number appreciated. 2075 ☐

Gay Woman—Pretty, 43-year-old, inde-
pendent Jewish woman would love to
meet another who speaks her language -
for a wonderful, fun and loving relation-
ship. 2161 ☐

Bright, Stylish, Witty—Successful Wasp
artist/entrepreneur seeks NYC gentleman,
early 40's, for fun, frolic and quiet nights.
College grad, nonsmoker, Tango a plus.
Photo/note. 9957 ☐

Warm, Caring, Funny—Attractive
Manhattanite, 31, seeks educated Jewish
male interested in sharing a relationship
and enjoying life's adventures. 2176 ☐

Distinct, Diverse, Offbeat—And success-
ful, tall, dark, handsome male, mid 40's,
seeks brainy, bold beauty, tall and fit, with
character and courage, mid 30's, for love
and romance. Photo please? 9982 ☐

Stable, Sensitive, Sometimes Silly—Man
seeks woman, 29-35. I love being outdoors
- bike, hike, x-country ski. Reading in-
doors is a close second. How do you
spend your vacations and weekends?
9947 ☐

Sweet, Funny, Cute—Easygoing Jewish
lawyer, 29, 5'10", who likes movies, books,
plays, travel, exercising, old-fashioned ro-
mance and surprises, wants to make a
nice, honest, pretty, thin girl, 20-30, feel
special. Photo appreciated. 2159 ☐

Workaholic Wanted—Long on love but
short on time/Seeking male partner in this
crime. I'm tall, blond, "great legs" they
say/You're tall, attractive, introspective, I
pray. I'm 37, Jewish, with charm and wit/
You're mature, passionate, confident and
fit. Note/photo. 9910 ☐

Warm, Funny, Literate—Scientist-
turned-doctor, 33, Jewish; aspiring intel-
lectual, fervent Bush-hater, hopeless cof-
fee addict, 5'6", thin and fit - a lover of
mountain trails and brownstone streets.
Looking for a bright, playful woman (with
a strong pair of legs) to come along. Note/
photo. 8684 ☐

Business Executive—Good-looking, intel-
ligent. Seeks interesting female - 30's, slim,
buxom figure, fashionable. 9935 ☐

Witty Blond—Psychoanalyst, late 40's,
seeks lusty, tall, handsome, successful
Renaissance man, 50-59. 2268 ☐

Sincere, Attractive, Lonely—Looking for
a friend/lover. I'm 50, European, MD. I
love opera, concerts, beaches. I seek a
man, 50-65, professional, supportive, with
same loves and interests. Letter. 9936 ☐

A Real Love—That's what I want. Warm,
handsome entrepreneur, Jewish, 39, Ivy,
with artistic streak. Seeks very beautiful,
cerebral woman, 24-38, with scintillating
personality. Photo and note please.
9945 ☐

Handsome Fairfield County Male—28,
Chinese, seeks pretty Jewish female, 20-30,
who enjoys good food and lasting ro-
mance. Photo. 9894 ☐

STRICTLY SPEAKING...

900 Personals Get Results



Strictly Personals advertisers using the *free* phone line service
get calls and letters in response to their paid personal ads.

Call by 5 PM on the Tuesday before your ad appears to record
your own confidential message. After the ad is published,
call your "private line" up to three times a week from
anywhere in the U.S. *at no charge* and hear the results.

For more information, call 212-643-6452.
To place an ad, call 212-643-6500.

All advertiser messages are accepted at the discretion of the publisher.
Advertisers who neglect to record a message will forfeit this free service.

Feisty, 40, Free—Ample mind/body ap-
peal, a passion for travel, adventure, jazz.
Seeks stable, sincere, smart man, 5'10" up,
for monogamy - not monotony. 9959 ☐

Very Attractive Man—Slender, in his
40's. Professional. Giving and caring.
Seeks like Manhattan woman. Ethnicity
unimportant. Photo required. 9952 ☐

Reward—Fascinating lady with great
looks, charm, wit - offered to urbane man
over 55. Claims to: 9908 ☐

Sensitive And Intense—Downtown,
single Jewish male, 44, professional and
artist, handsome menschi; superb catch for
compatible match; interests: film, cultural
anthropology; is quite selective. Seeks pro-
fessional, Manhattan, single Jewish fe-
male. 30-40. Must be fun, fit, pretty. Reads
and cooks. Stylistically diverse, Chanel to
501's - for immediate, serious, committed
share. Photo/bio. 2254 ☐

Creative Director—Retired, 64, NYC.
Financially secure. Interests in the arts:
painting, ballet, opera, theater. Some
speech and physical limitations due to
stroke (use cane and wheelchair). Other-
wise able to enjoy relationship with
woman of similar interests and who has a
good sense of humor. Prefer nonsmoker,
age 47-58. 9937 ☐

Sensual He, 57—Quest puckish, feminist,
Jewish, no-smoke she. POB 171, NY 10028

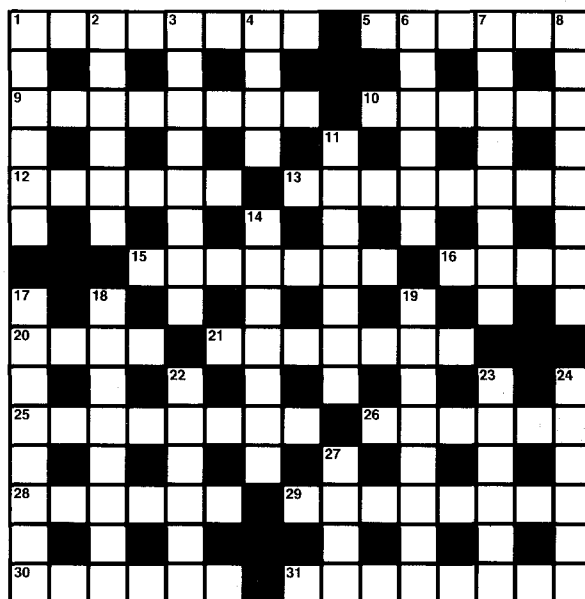
Slim, Attractive, Petite Brunette MD—
Warm, affectionate, considerate; looking
for 30-40-year-old male, preferably Jewish,
nonsmoker, a fellow MD or other success-
ful professional, ready for romance and
commitment. Hope you share my love of
warm weather, relaxing weekends, travel,
dining out. I'm from Westchester, but NY
metro area okay. 9985 ☐

Corporate Exec—40's, handsome, divor-
ced, seeks beautiful blond, 23-32, for
friendship, romance and love. Children
okay. Photo/note. 9900 ☐

'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

- 1 Prepares in advance — far more's plainly needed. (8)
- 5 Cash pocketed by old chief. (6)
- 9 Produce notes repeatedly as required for the prison. (8)
- 10 A poet will have to endure direction. (6)
- 12 Wickedly lively broadcast. (6)
- 13 He's burning to be a baddie! (8)
- 15 Drink increased in price — such a bloomer. (3-4)
- 16 Some speech or other that evokes memories. (4)
- 20 Smooth and very strong. (4)
- 21 Take the main road back to beat hold up. (7)
- 25 Set a time to make calculations. (8)
- 26 Fit a support with evident hesitation. (6)
- 28 Depressed since confined to a bed (6) ...
- 29 ... suffering and in pain. (8)
- 30 Quietly speak for a club. (6)
- 31 Money received from the principal source. (8)



DOWN

- 1 American song-writer's nurse. (6)
- 2 Directed police offensive. (6)
- 3 He'd disregard a rating doing the crossword. (8)
- 4 Language that makes a fellow cross. (4)
- 6 People looking for some sport catch this with a line — no trap will be used. (6)
- 7 A top man holds nothing against the department. (8)
- 8 A put-up job! (8)
- 11 Town transport is brought up a good deal. (7)
- 14 Help for a little thing. (7)
- 17 Sacked a representative for being explosive. (8)
- 18 Make a reduction and it's a bargain! (8)
- 19 Charm will ensure entry. (8)
- 22 That's about a thousand exercise — and five hundred just get in the way. (6)
- 23 Join with a party-leader in division. (6)
- 24 Full of promise as a reformer. (6)
- 27 Note accommodation offered in a school. (4)

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'WHO' : 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS

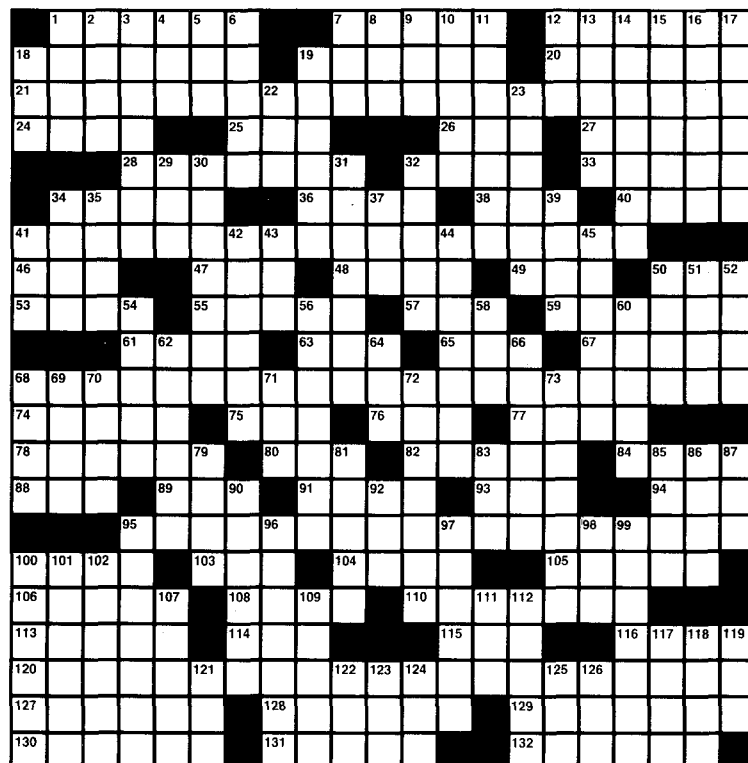
- 1 El —, fabled land of gold
- 7 Mohammedanism
- 12 City on Puget Sound
- 18 Like an exercise system
- 19 Upstate New York lake
- 20 String-quartet instruments
- 21 Who use Spanish phones?
- 24 Metric units of work
- 25 Ingest
- 26 Chiang's foe
- 27 Happify
- 28 Hapsburg realm
- 32 Org.
- 33 Time stamp
- 34 Hawaiian courtyard
- 36 Bishop's title: abbr.
- 38 Anthro., for one
- 40 Landlord's due
- 41 Who work for Santa?
- 46 Tennis serve, hopefully
- 47 "The Name of the Rose" author
- 48 Butter look-alike
- 49 Reed or Harrison
- 50 Yes, on ships
- 53 Tale of the gods
- 55 Kind of engineer
- 57 First year of the VIIth Century
- 59 Afterwords
- 61 Avis's wings
- 63 A Bobbey twin
- 65 Vital statistic
- 67 January, in Jerez
- 68 Who ride the autobahns?
- 74 Like a bucket of song
- 75 Numerical prefix
- 76 Size for infants
- 77 — down (writes a memo)
- 78 Treats unjustly
- 80 Banned pesticide
- 82 "But — me, give me liberty ..."
- 84 Jacob's twin
- 88 Lair
- 89 Sleuth, short style
- 91 Of a period in history
- 93 Torched
- 94 Sense of humor
- 95 Who presides at Vatican ball games?

- 100 Headliner
- 103 "Spare" bone
- 104 Choreographer White
- 105 Spacious
- 106 "And I — big red rose"
- 108 Extended Scottish family
- 110 Sunglasses, e.g.
- 113 Nuke tryout
- 114 Carries in stock
- 115 Cockney cavity
- 116 Bark cloth
- 120 Who often slip in the winter?
- 127 Montana's capital
- 128 Specialized fishermen
- 129 Guacamole ingredient
- 130 Add spices
- 131 Paddock sound
- 132 Gomer Pyle portrayer

DOWN

- 1 Precious
- 2 Not a copy: abbr.
- 3 Actor Brazzi
- 4 Lawyers' gp.
- 5 Kipling's Gunga
- 6 Eightsome
- 7 Once — lifetime
- 8 Six, to Sophia
- 9 Lily of France
- 10 Second President
- 11 "The — Mauler" (Jack Dempsey)
- 12 Dam agcy. of 1933
- 13 Needed a doctor
- 14 Button-down items
- 15 Acid salt
- 16 "Stone" fur
- 17 Declare
- 18 Tarzan's playmate
- 19 The best things
- 22 Paddle
- 23 Agree
- 29 Syr.-Eg. merger, once
- 30 Place for a motorcycle passenger
- 31 The Lily Maid's home
- 32 Took a curved course
- 34 Desi's love

- 35 Act as accomplice
- 37 Harden into a mold
- 39 "The More — of You"
- 41 America's uncle
- 42 Least cordial
- 43 Penultimate mo.
- 44 Finds the whereabouts of
- 45 Master workman
- 50 Pianist Templeton
- 51 Fergie's duchy
- 52 Ids' relatives
- 54 Safe spot
- 56 Faithless one
- 58 "My turn!"
- 60 Busy, as a phone
- 62 Skirt measurement
- 64 Late-style: prefix
- 66 Issue an injunction
- 68 Frump
- 69 Steak order
- 70 Saint's image: var.
- 71 Fort near Monterey
- 72 With company
- 73 Inflict agony
- 79 Prophet
- 81 Test for size
- 83 South of Ga.
- 85 Sink's alternative
- 86 Well-ventilated
- 87 Salt Lake City player
- 90 Lah-di-dah
- 92 Prince Valiant's son
- 95 Hair
- 96 Monastics
- 97 City executives
- 98 Bygone bird
- 99 Columned arcade
- 100 Mown paths
- 101 "Nearer, My God, —"
- 102 Small ring of color
- 107 "— clock scholar"
- 109 Gray-faced
- 111 Nickname for Yale
- 112 "— Work It Out," Beatles hit
- 117 Seaweed substance
- 118 Degrees for profs
- 119 From — Z
- 121 Pallid
- 122 Arafat heads it: abbr.
- 123 Atop: poetic
- 124 Scrap from the table
- 125 Zsa Zsa's sister
- 126 Cry out loud





HANDLE WITH PASSION.

Passion is the 1991 MR2 Turbo's soul. The passion of Toyota designers to whom performance is the difference between cars that are meant to be driven and cars that are just meant to get you from here to there.

If passion is the MR2's soul, its heart is an engine that pumps out 200 turbo-charged horsepower and can take you from zero to 60 in 5.96 seconds.* Thanks to its mid-engine design, the MR2 has the handling to handle that power.

Inside, the MR2 is an ergonomic tour de force and has the feel of a true cockpit. It's got a driver-side air bag Supplemental Restraint System (SRS)** and, for those unlikely occasions when the road isn't entertainment enough, there is an optional seven-speaker stereo system with both cassette and compact disc players.

Why did Toyota build the MR2 Turbo with so much passion? So it could be handled with passion.

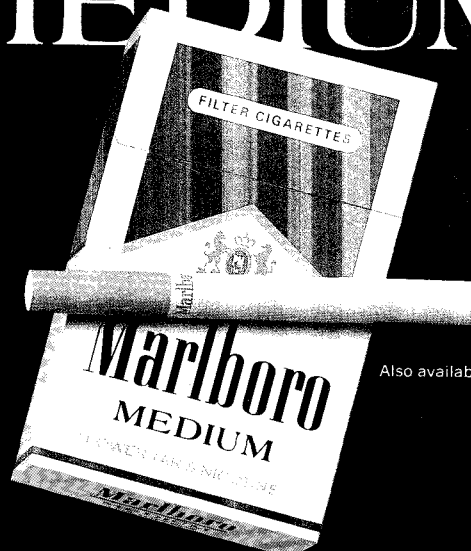
"I love what you do for me."



Call 1-800-GO-TOYOTA for a brochure and location of your nearest dealer. Get More From Life... Buckle Up! ©1990 Toyota Motor Sales, U.S.A., Inc.
*United States Auto Club certified performance figures. **The 1991 MR2 features a driver-side air bag Supplemental Restraint System (SRS) which activates in a front-end accident of enough magnitude to inflate the bag. In a moderate collision, primary protection is provided by the three-point lap and shoulder belt system, and the air bag may not inflate. So, safety belts should be worn at all times by all occupants.

*Next to hearin' the chuck iron ring,
nothin' sounds better to a cowboy
than the jingle of his spurs.*

NEW Marlboro MEDIUM



Also available in soft pack.

A new low tar cigarette. When you want more flavor.

SURGEON GENERAL'S WARNING: Smoking By Pregnant Women May Result in Fetal Injury, Premature Birth, And Low Birth Weight.

12 mg "tar," 0.8 mg nicotine
av. per cigarette by FTC method.

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